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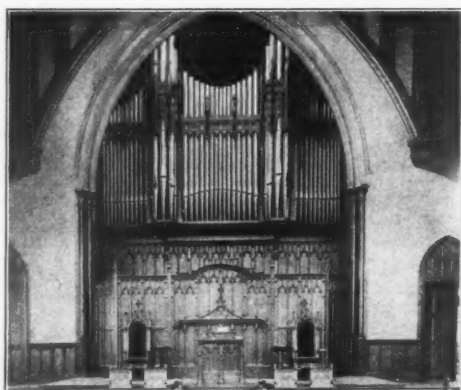
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Repertoire and Review

Prepared with Special Consideration to the
Requirements of the Average Chorus
and the Quartet Choir

A GUIDE FOR PURCHASERS

Obvious Abbreviations:

c.q.cq.qc.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.
s.a.t.b.h.l.m.—solos, duets, etc.
o.u.—organ accompaniment, unaccompanied.
e.d.m.v.—easy, difficult, moderately, very.

DONALD S. BARROWS: "TE DEUM LAUDAMUS" in D, c. 21p. md. Gray, 25c. A fine setting, with occasional use of three-staff organ accompaniment, a passage effectively using the Chimes, some unaccompanied work, ample variety, a brief solo for tenor, the use of a contrasting section consisting of an unaccompanied chorale with good movement of inner voices, an occasional strong unison, and many other choral devices. "The natural impulse to write hard and angular music," writes the composer who is also an organ builder, "to annoy the tenors was placed under a certain amount of restraint." In those churches where the bishops and such like are all in all, this anthem should be especially useful for it was written for the "institution" of a bishop.

T. FREDERICK H. CANDLYN: "BENEDICTUS ES DOMINE," cq. 6p. me. Schmidt, 12s. A fairly simple setting making use of unisons with good effect. Its musical interest and variety are great and the average choir will enjoy having it in their repertoire. In the final measures the composer has given a Tuba theme in the lefthand part which ought to make a stirring climax, with the voices singing the inevitable amens. Better get this number.

VERNON EVILLE: "RISE CROWNED WITH LIGHT," cq. 8p. me. Ditson, 15c. This title seems to imply an Easter anthem, and it would make a good one for certain services; it might be useful also for patriotic occasions; its best use would be in connection with church festivals when its text would apply to the kingdom of the church. It is vigorous, march-like, rhythmic. The middle section offers contrast and uses two-part work for the basses in the passage talking about "barbarous nations at thy gates." We suggest it for any good chorus—and all choruses are good, or the organist is at fault—for use on some Sunday when the theme of the service is the ultimate triumph of the kingdom of Christianity.

PHILIP JAMES: "EIGHT RESPONSES," for men's voices, 6p. md. u. Ditson, 15c. Mr. James contributes his own eight numbers in his deservedly famous style and then adds a setting of Stainer's "SEVENFOLD AMEN" to give still further values and make the little collection invaluable to all organists who have choruses at their command.

WALTER HOWE: "BENEDICTUS ES DOMINE," cq. 7p. me. Schmidt, 15c. Another worthy setting in which variety is attained by many devices, including rhythmic, all in good taste. In services where the same thing is said over and over again as regularly as clock-work, elements of contrast and variety are most essential. Such a setting as this, then, becomes all the more valuable; with a little thought the contrast can be greatly heightened and the anthem made to serve its purpose all the better.

T. TERTIUS NOBLE: "ETERNAL MYSTERIES," cu. 6p. me. Schmidt, 12s. We begin in A minor with four-part men's voices against two-part women's, in which is painted a tone-picture of "A fire-mist and a planet, A crystal and a cell . . . Some call it Evolution, And others

call it God." The subtitle is "Each in his own tongue." After the picture in harmonies we have some contrapuntal work. It's an interesting text for liberal churches, by W. H. Carruth. Wherever it can be fitted into the specific service it will be most interesting; the idea behind the thought conveyed through the anthem is that no matter what we may call a thing, in reality it goes back to God.

ALFRED WHITEHEAD: "WHEN MORNING GILDS THE SKIES," cq. 6p. me. Deane. Here's an unusual anthem, for churches which are not making a frantic effort to get customers. Those churches that offer nothing more and nothing less than just plain human effort to keep in contact with Divine plan, will ultimately triumph over those who have turned to taffy, sugar-plums, and all the other tomfoolery. This anthem has breadth, earnestness, and churchly traditions. It sounds somewhat like a grand old chorale, and the chorale of the Protestant church stands in the position of the Gregorian chant in the Catholic church. There is splendid contrast between chorus and organ, with frequent measures of silence for the organ during which measures the chorus work shines with all the greater beauty. The reviewer wonders if any others feel as he does about those anthems that have the organ persistently crying aloud through every single measure of the whole anthem. Unaccompanied anthems, on the other hand, are about equally distasteful if there are too many of them. Here is a happy medium. There are interesting choral treatments too, as for example the imitative passage between unison men's and unison women's voices near the climax. It's a fine anthem.



BACH

"OH REJOICE YE CHRISTIANS LOUDLY"

This hymn forms the final choral of a Christmas cantata, a choral of singular and radiant beauty, radiant is the word, since Christ is called the "Sun of Grace" in this choral. It is difficult to select any single voice for special mention, but perhaps the rolling, rollicking bass merits particular notice. There is no doubt about the joy that permeated Bach when he wrote the choral. He was a devout, believing Christian musician.—WALTER WISMAR.

BACH

"GOD MY KING"

"God, my King" was not conceived by Bach as a vocal number, but as an organ prelude. As such it perhaps would not attract much attention, because it is a miniature, less than a page in length. The melody which forms the basis of the organ composition is the well-known chorale "Liebster Jesu, wir sind hier," or in English "Blessed Jesus at Thy word, we are gathered all to hear Thee." An English musician conceived the idea to adapt this little gem for mixed choir, adding a versification of the 145th Psalm, and as such it is a charming number, showing Bach's skill in decorating the choral melody and weaving around it new garlands of melodies.—WALTER WISMAR.

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Guilmant was one of the greatest French organists. He was a prolific composer for his chosen instrument, and his compositions are noted for their form, charm and melodiousness. The Preludio of the Third Sonata has the staid, clear luminous brilliancy of the early organ masters, but it is moulded by the hand and genius of a modern composer, who placed melody, beauty of tone, euphony of harmony and clarity of form above everything else.—WALTER WISMAR.

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MUSICAL FORMS
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We refer Dr. R. D. to Mr. Harris' definition of a symphony and we refer all our junior readers to this book as a source of reliable information on the somewhat hazy subject of form in music; mature musicians who teach or have question-boxes on their heels very frequently will find the work invaluable as an aid, for all such a person needs to do is to say, "Go get Harris' book on Musical Forms and you'll find the answer there." Chapter 10 may perhaps need some additions, for sometimes about the only thing that distinguishes one dance form from another is the spirit of the music and not its notes or rhythms. The book begins with motives and carries through to sonata form and fugues. It clearly shows something about phrases and sentences, about binary and ternary forms. The author could have made his book even more valuable if he had not made it so short. 9 x 12, 29 pages, Schmidt, \$1.

PRACTICAL CHURCH-SCHOOL MUSIC

REGINALD L. MCALL

Here is a hand-book for the average man or woman whose duty it is to manage the music in the church school. The volume is not designed for the musician who has been trained to perform the tasks therein treated. Rather Mr. McAll has aimed his message at four types: the platform leader, the vocal leader, the pianist, and the pastor. It has the one aim of inciting all these to better work, indicating the direction of their study.

Quite correctly is emphasis placed upon pure pronunciation and enunciation (erroneously termed diction) and upon a musical tone in singing. The subject matter is treated in a sensible, helpful manner which should be especially useful in the field for which it has been written. The Author attacks the problem by first stressing the absolute need for clear speech throughout the entire school, from the leader to each class as a group, and to each individual pupil from the day he enters the school. He follows the well-known position of Henry Coward, who was the pioneer in demanding distinct speech at all times. This chapter will aid many in their own diction, for it supplies practical suggestions not covered in the training usually given. While there must always be an individual approach to such a piece of work these pages will help the novice to overcome some of his difficulties and the emphasis on beauty and purity of sound is of course essential.

Part 2 is intended to furnish background in the fundamentals. Here as in other sections of the book reference is made to particular tunes which are still standard material in church schools. While they have the often-questionable virtue of being popular I sometimes wonder how long we shall continue to sing and to teach our children such music as is found in "Coronation," "St. Hilda" and the like. Early American hymnology was neither beautiful nor well-constructed. Victorian tunes, while they are harmonized with some idea of chord variety, are too frequently saccharine and sentimental. Until we organists can furnish and establish a better type of hymn-tune I presume we shall continue with the present repertoire. Fortunately, the flair of the "gospel song" is passing, so we are relieved of that feature of Sunday-School music.

Interpretation of tunes at the piano receives special

emphasis. The player is urged to study each tune with the care given to good piano music. He is given advice on basic piano technic—legato, emphasis on the air or on other parts, and reaching long intervals. Adaptation and enrichment of the vocal score are explained. He then receives guidance in mating the tune to the words, recognizing that perfect lyrics are few and far between, and that the strategy of intelligent dynamic hymn-tune playing, through rubato and climactic treatment and the use of free accompaniments, is an attainable goal.

Part 4 considers among other details Mr. McAll's insistence that not more than the first stanza be inset between the staff, leaving the other stanzas printed in practical form apart from the tune. To many of us the advantages of this older plan are more than offset by the undoubted practicability of the inseting of the entire poem. There are also definite hints for the selection of music, for indexing the book in actual use, for increasing the interest of children in the words of hymns. The qualifications of the platform leader are also reviewed, particularly his personality as shown in his behavior and his alertness to harness the existing resources. The leader's ability to aid the pianist, who is almost always the best musician present, not supplanting him or doing badly what he would have done well, above all the leader's desire for practise and rehearsal and for the study of service materials—all these are emphasized.

The last of them involves the possession of or access to a three-foot shelf of the best hymn and carol sources. The trouble is that there is far too little of such material. The best musicians only occasionally turn to the simple forms of composition for musically untrained groups of children.

In Part 5 are remarks on the qualifications of the religious leader of the service and a further and more detailed course of training for the pianist. This process of finger substitution in legato playing on a piano is open to some question. Exercises similar to those found in the old Stainer Organ Primer may be advantageous to a player with no ideas of piano playing. I doubt if this sticky style of performance without any knowledge of the modern application of weight (or pressure) will result in very notable results from a novice. For group-singing the pianist needs an incisive tone of some brilliance which is quite removed from the probable outcome of these prescribed methods. However, the chapter may well be useful in many cases.

The book is the work of an ardent propagandist in a field where enthusiasm and concrete ideas are sadly needed. Nearly every church school in America would profit by following much of the very excellent advice given. Church school services, like the instruction given in religion in the class periods, have need for a complete revolution. Instead of orchestras playing popular marches and waltzes, there should be an emphasis upon the element of genuine church-service attitudes—which Mr. McAll has treated so adequately. This book should be extremely helpful and inspiring, especially where the old-fashioned hit-or-miss methods or the the new-fashioned hurrah methods are in vogue.

Our readers may infer that this is not a book for organists and may question the lengthiness of our review. While there are many organists who would personally profit by a study of the book, our real purpose is to provide the profession with sufficient review to show that the book can be of great service to them if they recommend it to their assistants or the pianists who direct the music of their church schools. In that capacity it will ultimately prove of positive benefit to the work of the organist in the development of the music of the church services. Published by Abingdon, 1932, \$2.20.



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THE VOICE OF INSPIRATION

Music of the Month

A Digest of the Most Practical and Worthy Compositions by Composers of the Current Calendar List

FOR THOSE who may want to check up their own repertoire with the most timely lists of practical compositions, and follow, when occasion affords, the music calendar for the month. The usual abbreviations are used to indicate number of pages and grade of difficulty—easy or difficult, modified by moderately or very. Publisher and price are given where known. Readers will render valuable cooperation by securing any of these compositions through one of the publishers whose name and address is found in the Directory in the back of this magazine.

—OCTOBER—

1. Rosh Hashanah (year 5693).
2. Nineteenth Sunday after Trinity.
6. Dudley Buck died, 1909.
7. Frank E. Ward born, Wysox, Pa.
8. Vierne born, Poitiers, 1870.
9. Carl McKinley born, Yarmouth, Maine.
9. Saint-Saens born, Paris, 1835.
10. Yom Kippur.
11. Paul Ambrose born, Hamilton, Can.
11. Boellman died, 1897.
12. Columbus becomes famous.
17. Chopin died, 1849.
18. Gounod died, 1893.
19. Paul de Launay born, Paris, France.
22. Franz Liszt born, Raiding, Hungary, 1811.
24. Frances McCollin born, Philadelphia, Pa.
30. Gustav Merkel died, 1885.

—MUSIC FOR OCTOBER—

Carl McKinley's limited number of organ publications were reviewed in these pages for April of the present year. All are published by Fischer, and are of a superior brand of merit. We suggest the audience begin with *Cantilena*, 6p. me. Fischer 1931, 75c; its lovely melody and unusual accompaniment are sure to create the impression most desired. This can then be followed with *Lament*, 5p. me. Fischer 1924, 50c, as a study in registration and the ability to paint a coherent picture.

Frank E. Ward, a New York organist, has several works in print; we suggest *Scherzo-Caprice*, 6p. md. Gray 1918, 50c; and *Woodland Reverie*, 5p. md. Gray 1920, 75c, as the two to begin with.

Readers of this column who look through it regularly, make careful selections, consider the make-up of their repertoire as conscientiously as they do their individual programs, will ultimately have a pretty complete representation of American organ composers. We rarely deal with importations because they are too difficult for the average purchaser to secure and with but a few outstanding exceptions they represent no gain in variety or interest over works published in America. Our aim in this column is to tell what we believe to be the truth with regard to a few numbers selected from the many; because there are so many to select from, we can be the more certain of being able to choose for presentation here only such works as we do conscientiously endorse.

New Organ Music from Abroad

Paragraph Reviews for Professional Organists

By ROLAND DIGGLE, *Mus.Doc.*

A few months ago I recommended an organ suite by Leonce de Saint-Martin which has found a number of friends, if I may judge from the letters I have received from organists who have since played it. There now come to hand *Twelve Pieces* for organ, transcribed by

Mr. Saint-Martin and published by Leduc of Paris. Among the more interesting and playable of these twelve are *Melopée* by George Hue, *Piece en forme de Habanera* by Maurice Ravel, *En forme de Bourrée* by J. Canteloube, a charming *Aubade* by Joseph Jongen, *Stornello* by Riccardo Pick-Mangiagalli, and an *Adagio* by Vittorio Gnechi. Other composers represented are Faure, Gaubert, Laparra, Nin, Vittadini, and Harsanyi with a piece called *Blues*.

Personally I have found this volume most interesting. The editor has made a splendid job of the arranging and nearly all the pieces come off well, even on a modest instrument; at least half of them would not be out of place for service use. When we realize that ninety out of a hundred organists never give recitals and are only interested in organ music suitable for service use, this is an inducement to investigate this interesting collection of transcriptions.

From the same publisher also comes Mr. Saint-Martin's transcription of *Saint Francois De Paule Marchant Sur Les Flots* by Franz Liszt. This work of some fifteen pages is rather more difficult than any of those mentioned above, but at the same time it is not unduly so, and can be made effective on a medium-sized instrument. I have played it a number of times and I believe it will prove a popular recital number. The arrangement has been well done and except for one or two places is quite organistic.

A *Festa Nuziale* by Walter Jesinghans is a pleasant piece of music that says little in an attractive way. It is published by Senart but will never set the world on fire.

Schott & Co. of London have published an album of *Overtures* arranged for the organ by Reginald Goss-Custard, the talented organist of the Alexandra Palace. If any of you have occasion to play this type of music—*Zampa*, *Poet and Peasant*, etc.—by all means get this album; it is splendidly printed and the arranging is excellent.

J. & W. Chester of London send a number of attractive pieces that should interest the organist of modest ability. C. J. Grey, with an *Offertory in Dm* and a *Pastorale in F*, gives us two easy pieces that will sound well on even the smallest organ; and Henry Hackett with an *Allegretto*, *Reverie*, and *Romance in Gm* shows that he can still write melodiously for service use.

By far the most important addition to organ literature during the past decade is the *Organ "symphony"* by Leo Sowerby recently published by Oxford. It is a sad commentary that one of the most important organ compositions ever written by an American should be published by an English firm, but be that as it may, organists everywhere owe the publishers a debt of gratitude for making this work available and it is most earnestly hoped that they will show their gratitude by ordering a copy, at least for their reference library.

Such a work as this cannot be reviewed in the ordinary way. The composer writes with an individuality of idiom that at first is bewildering; I am convinced that back of it all is one of the keenest musical minds in American music. I have spent a great deal of time on the work, going over it at the organ and reading the score time and time again away from the organ; even so it would be critical hypocrisy to say that I understood or liked it without giving it a great deal more study.

It seems to me at this writing to be a work of outstanding moment, a work that will have a far-reaching influence on organ music for some time to come, a work which America can be proud to have produced. It is tremendously difficult, but don't for goodness' sake let that stand in the way of your studying this remarkable sonata.

September 1932, Vol. 15, No. 9

The American Organist

W. SCOTT BUHRMAN, F.A.G.O. . . . Editor

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THE MODERN IDEA

A Hall Organ in the residence of Mrs. G. C. Thomas, Beverly Hills
(See page 542)

The AMERICAN ORGANIST

Vol. 15

SEPTEMBER 1932

No. 9

To the Man who Dares

A Candid Examination of the Effect of Organ-Playing Considered in Purely
Artistic Aspects in View of What the Orchestra has Proved

By DR. OSCAR E. SCHMINKE



AS A TEXT for the new season's sermon let us take an extract from a recent chat by Mr. Walter Lindsay: "It is certainly a healthy sign that we are beginning to consider matters of this kind and not make believe we hear something, when as a matter of fact we don't."

The artist, as a rule, lives in a world of illusion; the scientist on the contrary pins his faith on phenomena perceptible to the senses, or on scientific instruments which convey such phenomena to the senses. In the realm of music the poetic imagination is the creator of the tonal canvas, the ear, the censor and critic. I fear that with most of us the critic often shirks on the job, and the artist makes us hear and see things that are not there. In my own case the poet is a real go-getter, but the critic, also (owing to defective hearing) is in constant need of prodding and pummeling. So, if it is true that disadvantages are more conducive to success than advantages, this physical defect has induced in me a habit of forced attention, which leads me to notice things which often escape those with perfect hearing.

Has it ever struck you how different is the effect of Bach's Passacaglia or Dm Toccata and Fugue when played by one of our famous orchestras, as compared with the sound of the same piece on a good modern organ? For fullness, richness, and grandeur of ensemble, and boom of low bass tone, the palm must certainly be awarded to the organ. No battery of snare- or bass-drums can rival the

reverberation of heavy 16' or 32' Diapasons. I notice that Stokowski is now using an electrical instrument for this purpose.

But when it comes to clarity of bass and inner voices, the orchestra will in every case come out the winner. The latter is heterogeneous in tone, the organ homogeneous.

At a recent convention we had the pleasure of hearing the aforementioned Toccata played a-la-Stokowski on what most people would consider an excellent church organ. What struck me in particular was the sound of the fugue theme in the Pedal. On the organ this figure, typical of violin-bow sawing, produced a boom-boom effect like a distant cannonade. How different when Stokowski's ten doublebasses plus celli play the same thing!

Again, when on the last page of the Reubke Sonata the thunder and lightning of heavenly retribution falls on evil-doers, do you hear clearly what is going on in the Pedal when the latter is dominated, as is often the case, by heavy and slow-speaking 32' and 16' Trombones? And when the fiery Finale of Vierne's First closes in a veritable blaze of tonal glory, can your ear discern the exact outline of that descending figure in the Pedal?

I once had the pleasure of sitting beside Mr. Farnam during a Dupre recital. When the last two pages of Franck's Chorale in A minor were resounding under the artist's dexterous fingers, I asked Farnam,

"Can you hear those left hand figurations?"

He admitted that they did not sound very clear, upon which I replied:



SERVING THE OLD GENERATION

This looked like a beautiful church to our great grandparents—and a horse and buggy looked like the finest of personally-owned transportation. The difference between man and animals is that man progresses from generation to generation. The officers of the First Reformed Church of Port Richmond, New York City, decided several years ago to take as much pride in beautifying their church as they had always taken individually in beautifying their homes, and immediately this horrible interior became a thing of the past.

"I have never yet heard anyone bring out these figures clearly on an American organ."

Again examine closely pages 10 and 23 of the Reubke Sonata and at your next hearing of this piece determine whether these sweeping curves of tonal embroidery reach your ear with anywhere near the accuracy and precision with which similar ornamental frills of the Lisztian music would strike you coming from a Steinway piano.

It is a sad fact that in our modern organ the treble dominates the medium and bass range to such an extent that figurations in these regions seldom achieve the desired effect in forte or fortissimo combinations.

In this connection I recall one experience which shows clearly that there is progress. When the new organ at Princeton Chapel made its debut before the professional world we were all astounded by the coruscating brilliance of the fugue from Liszt's *Ad Nos* as played by Mr. Germani—something quite unprecedented on an American instrument.

On a Steinway concert-grand such effects are a matter of course. Have you ever had the fun of picking out the various overtones of a bass string on one of these wonders of modern art, by getting them to sound by means of sympathetic vibration with other strings? If so you will have noticed

that the bass and medium range are marvelously rich in harmonics, whereas the treble is much more fundamental, and rather fluty in character.

The modern orchestra gives us a similar layout. In the string section we must have the rich and penetrating cello together with the incisive and at times raspy doublebass; in the brass, the sonorous trombone and grandly dominating bass tuba. The wood-wind (most akin to our own instrument) has as a foundation the aggressive bassoon.

But what does the organ offer in the bass? As a rule, dull and lifeless Bourdons and Diapasons; and if you are not content, where is the money coming from in the average case for a five- or six-rank Mixture?

In commenting on the old Silbermann organs, I ventured the opinion that their richness in bass and middle range was due in large measure to manifold harmonic corroborating stops and repeating Mixtures. Recently (upon request of your Editor) I have been reading some extremely interesting articles on scales in old organs which point to still another factor. The medieval builders did not have uniform scales in the modern sense: pipes became longer in proportion to their width in the bass range and wider in proportion in the treble. This accounts for the mild and lambent sheen of the Silbermann treble and the comparative in-



HERE'S CHURCHLY BEAUTY FOR YOU

When ugliness died this beautiful interior came to life in the First Reformed and a 2-22-871 Austin organ was not hidden as a thing to be ashamed of but used to bring beauty to the eye as well as to the ear. Perhaps that was because Rev. Frank S. Fry had been properly educated in organ realms by his distinguished brother Dr. Henry S. Fry of Philadelphia. It does not require a loud voice to deliver an effective sermon, nor a large organ to make beautiful, if limited, music. This before-and-after evidence is presented with thanks to Rev. Fry and Mr. Herbert Brown of the Austin Organ Co. It points the way for those still sorely handicapped by a dead generation's ideas of church beauty.

cisiveness of the lower range. In playing fugues on such an instrument the inner voices stand forth, not because of greater loudness but by being played on pipes of slightly different timbre.

The essay on old scales just referred to is from the pen of Oscar Walcker, the noted German builder. It discusses the theory of uniform scales as advocated by a certain Töpfer. Says the latter:

"The scales of Dom Bedos are all variable, not because he had any definite object in view, but because he did not know any better."

To which Walcker replies:

"If one carries out this theory of uniform scales the ensemble becomes heavy and loud in the bass, thin in the middle range, and strident in the treble. The playing on a single stop becomes monotonous, and soon tires the listener. Dom Bedos (as also Silbermann) understood that it is the problem of the builder to effect an adjustment in a given row of pipes between volume, intensity, and color of tone.

"The scale of each set of pipes should be more or less variable so that polyphonic playing may be clear and transparent in any range or with any

well-balanced combination of stops. To effect this one begins with cello scale in the bass, gradually merges into Diapason, and ends in the treble with overtone-lacking flute pipes. In this way the melody is easily differentiated from the accompaniment, regardless of whether it is in the treble or in the bass; in all ranges the music has life and interest.

"With this type of Diapason one uses a 4' Octave beginning with Diapason scale, gradually adding the Quint, and ending in a delicate Mixture. Diapason 8' and Octave 4' in combination complement each other, with these variable scales, in splendid fashion. In the bass the cello tone becomes even clearer with the 4' Octave, in the middle range the Quint gives additional color, and in the treble the flute-tone is enriched with mutations. The result is exceptional clearness in polyphonic playing.

"The variable scales found in all old organs were a personal expression of the artistic genius of the builder."

A practical modern application of these principles has resulted in an experimental organ called Oskalyd, built by the firm of Walcker. It is rather

a small two-manual and pedal affair of twelve sets of pipes, intended for use in theaters. It would be interesting to hear this instrument.

In conclusion I must confess that I hesitated for quite some time before writing this article. Finally with fear and trepidation in my heart (owing to my lamentable ignorance of the subject) I took my pen in hand, bolstered up by the false courage that a number of builders and voicers I sounded out seemed to know, if anything, rather less than myself. So, with Einstein, we can confess before heaven that we are all equally ignorant. The subject opens up a startling vista of possibilities, which will have to be tried out by experiment. I venture to predict that anything which tends to enhance the clarity and expressiveness of organ music and put it more on a par with the performance of the modern orchestra, or even the piano, will pay ample dividends in increased public appreciation.

And so here's to the man who dares!

The Polyphon

By the Rt. Rev. HENRY V. A. PARSELL



THE POLYPHON is, as its name implies, a musical instrument which is capable of giving a wide range of tone qualities or acoustic colors or timbres. In its present form it consists of a grand-piano from which the sounding board has been removed, and to which have been added certain devices whereby the physical vibrations of each string are converted into electrical oscillations, which are then mixed with any desired combination of harmonics and finally, through the use of amplifying tubes, are delivered to a loud-speaker whence the music emerges.

To the eye there will be seen over the piano keys a number of tilting tablets. These operate to change circuits within the instrument so that varied combinations of harmonics may be superimposed on the fundamental vibrations of the strings. There will also be noted an expression lever, or swell pedal, down between the two customary piano pedals. This permits not only of diminishing the volume of the tone, but of actually inverting the characteristic of piano tone as such; for piano tone always gradually dies away after the note is struck, whereas in the Polyphon the tone may be begun softly and then increased greatly in loudness. Thus it becomes possible to extend greatly the dynamic range of expression and obtain, through the use of the amplifying system, really large tonal effects, much greater than

any single piano has ever been capable of producing.

The instrument was exhibited and demonstrated before the American Institute of Electrical Engi-



MR. FERNANDO GERMANI

Mr. Germani, another of the Famous Seven under the concert management of Mr. LaBerge, followed Lynnwood Farnam's example by making a brief recital tour of England and winning in that self-satisfied country enthusiastic plaudits. His recitals there seemed to draw praise as enthusiastically as universally. During the summer he conducted organ master-classes at Sienna, Italy, in the palace of Prince Chigi-Saracine. It would be untruthful to say of any man that he has reached perfection, and hence to indulge in adjectives is normally a sign of weakness or attempt to deceive; but Mr. Germani has something in his style which will be of incalculable benefit to all young organists who care to observe and profit by it—and we become old only when such ambition for further progress has deserted us. This thing that Mr. Germani has is the most difficult of all phases of music-interpretation arts to acquire or define, but it gives evidence that Mr. Germani is not only a hard-worker but also that he has exercised the rare wisdom of choosing certain things to do well, has applied himself to them alone until he has been able not only to do them well but to do them supremely well. His playing exemplifies a classic elegance that is delightful.

neers on February 26th, 1932, but since that time the stop-control system has been changed; instead of stop-tongues it now uses devices like radio dials and the small draw stops. These graduated dials permit of setting the harmonic structure to such combinations as may be found pleasing to the performer. The hammer-control knob acts to give the effect of hardening or softening the hammers. The small stop-knobs, as in an organ, give the tone-qualities of various organ stops or orchestral instruments. The last knob to the right removes at will the effect of the hammer strokes so that the string vibrations alone are heard, thus producing "organ tones."

It will be noted, however, that the "organ tones" do not continue as in an organ, but gradually die away. Nevertheless, the tones continue considerably longer than do the tones of a piano, for the reason that there is no sounding-board to absorb the energy of the vibrating string and thus in effect dampen it.

Outside of the piano and the loud-speaker there are only a few transformers and tubes, all being contained in a case measuring sixteen inches square by a foot high.

Although the instrument is still in the evolutionary stage, it can be readily foreseen that in the not far distant future it may be possible to have at one's command, for a moderate price, and in a readily portable and easily housed form, an instrument with great tonal variety and expressive adaptability. The fact that the music comes, not from the piano action, but from the loud-speakers, leads the fancy to imagine what effects might be produced by several loud-speakers, arranged in antiphonal and echo positions.

It is interesting to note that Weill's latest opera, "Die Bürgschaft," is scored to include electronically-amplified string vibrations.

The inventor, Mr. Benjamin F. Miessner, welcomes to his laboratory at No. 18 Main St., Millburn, N. J., all who desire to hear his Polyphon.



MR. CARL WEINRICH

who this season undertakes his first recital tour, under the expert management of Mr. Bernard R. LaBerge. Mr. Weinrich, our latest victim of clerical competition, was bringing too much musical fame to the organ-loft. That he is now completely free of temporary church duties is a fortunate circumstance that will enable the organ profession of our larger cities to bring him to their midst and hear for themselves the Weinrich art of playing—an art that has already won highest endorsement



MR. CARL WEINRICH

for its own sake independently of the brilliant background Mr. Weinrich had for his meteoric career, a career that has only begun. Mr. Weinrich was born in Paterson, N. J., graduated from New York University in 1927, studied organ with Messrs. Mark Andrews, Marcel Dupre, and Lynnwood Farnam. His organ positions chorologically have been the Broadway Presbyterian, Paterson, 1919; Church of the Redeemer, Paterson, 1920; Church of the Redeemer, Morristown, 1928; St. Paul Presbyterian, Philadelphia, 1929; Holy Communion, New York, 1930. He was married to Miss Edna Tompkins in 1928. His organ career comes uninherited, as neither of his parents were active in music. In a later issue we expect to present his complete programs as given in the famous series of recitals in Holy Communion. In that little church he performed the difficult feat of following a great star without loss of his audiences nor loss of credit due for the brilliance of his own performances. The organists in every large city in America will personally be the richer for the opportunity of hearing this genius in a program of fine organ classics. He won his F.A.G.O. in 1923 before he had left his 'teens and in 1927 he won the A.B. at N.Y.U.

The Federlein Organ Compositions

A Brief Commentary on a Catalogue of Compositions that are of Practical Value to the Organist in Church and in Recital



ANOTHER in our series of articles on the organ compositions of American composers is herewith presented. Different authorities hold different views upon one and the same subject, and often when their views are in agreement, they differ in their manner of expression. So to compare one set of organ compositions with another set reviewed by an entirely different person could but lead to misunderstanding. For example, were we writing about Mr. Federlein's *Sunset and Evening Bells* we would be vastly more verbose than our present reviewer, for it's a gem of practical organ literature.

Mr. Gottfried H. Federlein was born in New York City, and had his birthday come one day later it would have changed him into a new year. He is an American product in education. His first church position was with the Chapel of the Incarnation in 1903. Prior to his present positions he was with Central Presbyterian in Montclair, and before that he was organist for the Society for Ethical Culture in New York City where he gave a series of recitals that greatly increased his growing fame.

As warden of the Guild, a position to which he automatically went upon the death of Dr. Victor Baier under whom he was serving as subwarden, he made many official visits and won much support throughout the country, wherever he went, for the concentrated management of Guild affairs in New York City. Undoubtedly Mr. Federlein was the youngest warden that honorable body had ever had, and the enthusiasm and vigor of youth and breadth of vision were at the command of the Guild as a whole.

Any or all of the Federlein works may be ordered of J. Fischer & Bro., New York, who publish the vast majority of them. Following is the detailed list.

GRAND CHOEUR MILITAIRE, key of D: A composition of march-like character for an organ of fair proportions. Not over difficult, but will require considerable time for preparation technically. It can be cut if found too long, and is appropriate as a postlude.

SCHERZO, in D minor: An early composition, seems to have been written under a strong Mozartian influence, particularly the middle section in major. The theme, unison during the first two

measures, is a robust forte, the secondary theme of less heroic make-up, making use of the strings and wood-wind. Of moderate difficulty.

CANZONETTA: An easy piece in melodious vein; will be found useful as a prelude.

SERENADE, in B-flat: Also useful as a prelude and considerably shorter. A swinging syncopated accompaniment gives the piece its character, while the middle section departs from this phase in order to present a counter-melody to the secondary theme.

TOCCATA: In this number we find a pretentious work of fair difficulty, and though one of the Composer's earliest works, it has been frequently programmed. A broad opening of sixteen measures leads into the *Allegro*, working up to a fortissimo climax. The secondary theme in F returns to the original movement, the work closing with eight measures of the *Grave* introduction.

VALERIE (Gavotte): One of the lighter pieces patterned after the old-time dance, and popular upon the organ a decade ago. This number will be found useful for recital purposes.



MR. FEDERLEIN

SALUTO D'AMOUR: Could well be entitled a Serenade, for in it is found the typical flavor of that form of composition. The first theme, in a series of uneven periods, is followed by an episode of totally different context in an unrelated key.

MEDITATION: A quiet reverie in which the Chimes are brought into play. After a poco agitato leading to a climax for full organ, the first subject reappears, leading to a pianissimo close. This number is especially suitable as a prelude for evening service.

LEGEND: Has become one of Mr. Federlein's most popular numbers. Resembling the Canzonetta in form, it departs in the second subject from its original mood and becomes a sprightly episode in which the player may use his ingenuity in registration and nuance. The first subject returns, octavassub, and again in original tessitura.

SCHERZO-PASTORALE: Has proved to be a popular number. No great difficulty will be met with in this piece, but a modern organ is essential, preferably with Echo. Conceived on the lines from Milton:

"How blithely might the bugle-horn
Chide, on the lake, the lingering morn"

and from Scott:

"And every shepherd tell his tale
Under the Hawthorne in the dale."

It reveals the eager party of hunters following the hounds, suddenly breaking upon the placid beauty of the rural scene before them as the shepherd plays his pipes in the meadow. Once more the horns call, the party reassembles, and the chase goes on, to disappear beyond hearing. In the published version the composition works up to fortissimo at the close, but Mr. Federlein employs the opposite idea when playing this piece as being of far greater effect.

SUNSET AND EVENING BELLS: Here we have Mr. Federlein's "best seller." The material is developed to a mighty climax for full organ, gradually subsiding as darkness falls. An evening hymn is heard, with occasional Chimes, followed by a short recurrence of the main theme coming to a pianissimo close. As a prelude it will be found excellent.

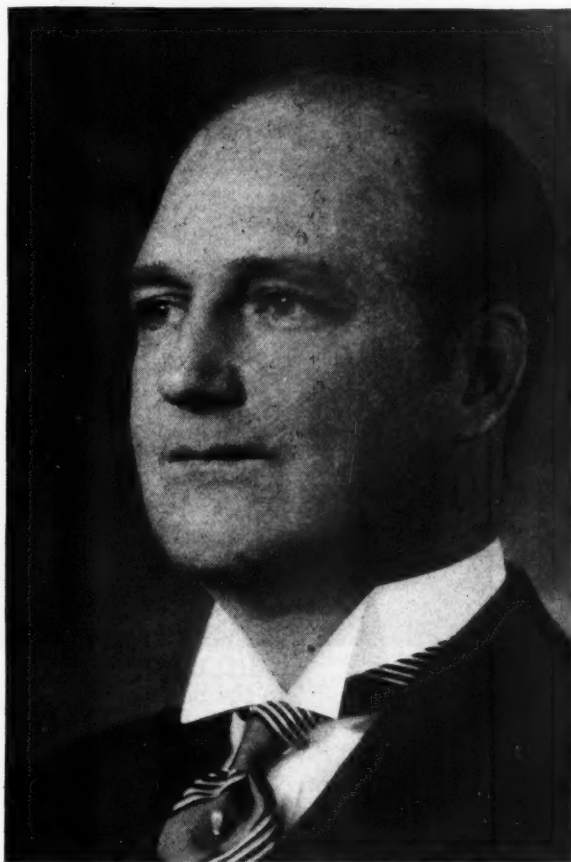
ALLEGRO GUIBILANTE: Can be used as a postlude. Of moderate difficulty, its rhythmic character will best be brought out on a large organ.

SALVADORA (Berceuse): A much-used number, both as prelude and in recital. A simple yet convincing melody is accompanied in an unusual manner, this feature being more pronounced in the middle section. Chimes may be used, as well as Celesta.

SCENA CAMPAGNUOLA, or Rustic Scene: Envisions great mountains and streams contrasted to the placid meadows of the low lands. Vigorous sweeping arpeggios with pedal phrases of a Trombone-like nature carry the composition along to a

tremendous finale. This is not an easy piece to perform and requires a good organ for adequate rendition.

Mr. Federlein has also published eighteen transcriptions for organ, forty-seven anthems, two Communion Services, and an evening Synagogical service. Other published works include songs and an operetta. In addition to his position at Temple Emanu-El Mr. Federlein is also organist and director of the Marcy Avenue Baptist Church in Brooklyn. The music is rendered by a solo quartet and chorus of twenty-five voices, a-cappella singing being a feature. At Temple Emanu-El where Mr. Federlein makes his headquarters, he has three organs at his disposal, there being a two-manual in the Chapel, a smaller two-manual in the Assembly Hall, besides the 104-stop Casavant in the main Auditorium. Services are held Fridays at 5:15 and Saturdays at 10:30, the choir consisting of twenty-eight voices.



DR. GEORGE HENRY DAY

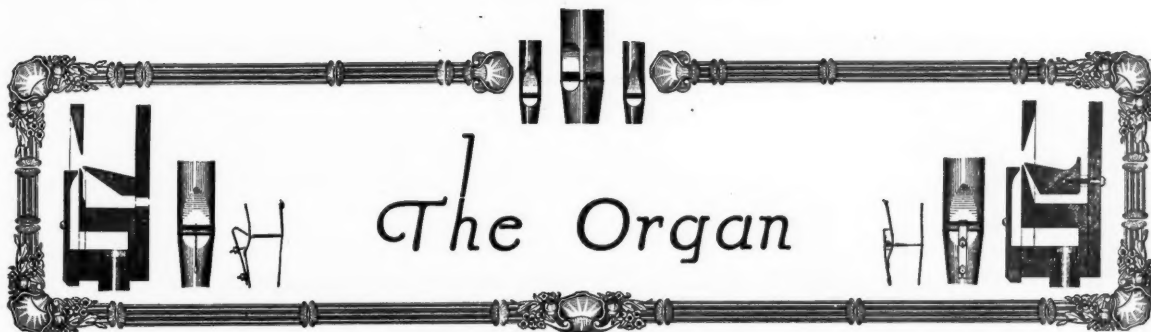
who graced the N.A.O. Rochester convention program with a first-performance of his newest cantata. Dr. Day was born in New York City and began his musical life early, graduating from Trinity Chapel high school and later from New York University and New York College of Music simultaneously in 1913 with the B.C.S. degree from N.Y.U. In 1910 he won the F.A.G.O. certificate;

Lincoln and Jefferson University conferred his Mus.Doc. degree in 1923. His music studies were conducted with a variety of New York teachers, including Dr. G. Edward Stubbs, Dr. Smith N. Penfield, Dr. Orlando A. Mansfield (now in England), and our own famous composer Mr. Edward Shippen Barnes. His first church position was as assistant organist in 1904 at St. Agnes Chapel, New York City; his present post is with Christ Church, Rochester, N. Y., where he has been since 1925 and where he presented his cantata "The Shepherds and the Wise Men" to convention visitors this year. In 1916 he married Miss Anna Frederika Hencken and in 1932 enjoys the Bachian

delight of his own family orchestra, himself playing the violin, Mrs. Day the piano, Frances the tamborine, Anita the cymbals, George Henry Jr. the drums, Georgia the trumpet, and Dorothea the clarinet—with every prospect of transferring the juvenile drums for more musical instruments as the younger children reach the age for more serious work. In this case, as the local newspaper cleverly points out, seven Days do not make a week but an orchestra. Dr. Day's compositions have frequently been reviewed in these pages and the prophecy has been repeated that he will be one of the important figures among American composers of his own generation.



A HILLGREEN, LANE & CO. INSTALLATION
In the Second Presbyterian Church, St. Louis, Mo.



The Organ

Dr. Barnes' Comments

—ATLANTIC CITY—

I SPENT a day in Atlantic City with Senator Richards and the Convention Hall Organ just before leaving for a summer holiday abroad, and right here I want to say that I am at last convinced and can see daylight on it. The thing is going to be enormously effective. I have changed my mind completely.

The various contrasting String organs are marvelously beautiful and ravishing.

The Diapason section of the enormous Great is most noble and impressive.

The Brass is really thrilling.

I found the big console very convenient, easy to handle, and thoroughly practical—much more so than I ever anticipated would be possible. The thing has been worked out with a great deal of care and thought. It is logical and easy to remember where things are.



Under the
Editorship of

William H.
Barnes,
Mus. Doc.

A few hours on it would make one able to do a very creditable job and feel quite comfortable with it.

The four register-crescendo selectives make possible fifteen different registrational hook-ups for the register crescendo; and there is a system of most complete control for the effective and easy handling of all the crescendo chambers. It seems to me this is the best selective control I have ever seen.

Mr. Arthur Scott Brook has been Senator Richards' personal representative and righthand man through the progress of the whole job and I am handing it to the Senator and Mr. Brook right now.

it must not interfere with the work of the voicer.

"2. No specially-constructed pipes were to be allowable; standard practise in wood and metal must be adhered to, so that old stops could be made tonally flexible as easily as new ones.

"To cut short a long story, a variety of means was tried out and discarded for one reason or another, until the last and simplest, that shown on the accompanying sketch, was found.

"All that is needed for the control of the pipe is a light wire spring passing across the mouth of the pipe parallel to, and just below the level of, the upper lip, this spring being bent inwards to run actually in the path of the wind-stream just underneath but just clear of the upper lip itself for a distance of about one-third of the mouth-width.

"One end of the spring is screwed or soldered to the pipe body, the other is free but presses back against a limit-stop on the farther side of the pipe. In this position of the spring the pipe sounds its softest note—just what you like to make it by the proportions of the spring—but on pulling forward the free end of the spring the sound swells out until the pipe speaks at full power when the whole of the upper lip is exposed to the wind-stream.

"For a moment think of a simple three-electrode radio valve. This has a filament, a grid, and a plate anode, with a stream of electrons flowing from the first to the last but controlled by the voltage variations on the grid.

"As a rough analogy, if the windway of the pipe be compared to the filament, the upper lip to the plate, the wind-stream to the flow of electrons, then the wire spring corresponds to the grid.

"Of course, you will say, but what about pitch, and what about tone color?

"Well, the pitch is unaffected, because, putting it briefly, the spring is too small, and moves through too small a distance to put the pipe out

Bawtree Dynamic Control

A Description of a Simple Device by which the Largest Pipes Are Easily Made as Expressive as the Smallest

GOING TO ENGLAND for the latest suggestion for expressive control of large Pedal pipes may seem like traveling in the wrong direction but U. S. A. patent No. 1,742,121 has been issued to Mr. Edward Bawtree, of Orpington, Kent, England, for a simple device that aims to give the organist dynamic control over the largest members of his Pedal-pipe family. We are grateful to Mr. Bawtree for the following description of his invention:

"For some time past I have been attempting the solution of a rather ancient and hoary problem, but only during the past few months has a satisfactory answer presented itself,

and I now feel that I can claim it to be the best solution thus far proposed.

"The problem in question is how to make unenclosed flue pipes expressive, particularly Pedal pipes which are too big to be shut up in a crescendo-chamber and which in any case suffer badly through enclosure.

"To me this problem arose in practical form several years ago when I was playing a small two-decker with but one Pedal stop. Of course I knew that many others had tried to do the same thing and had failed, but that was no reason why another attempt should not succeed.

"Two essentials stood out as having to be observed:

"1. Whatever method was used,

of tune; also it is placed at the least sensitive part of the mouth.

"It is quite easy to experiment on any convenient pipe with pieces of bent wire, but it is necessary to guard against flattening the pitch with one's own hand whilst holding the wire in position.

"On CCC of a large-scale Pedal Open the fingers of both hands curled under the upper lip will not throw it off its pitch.

"Concerning tone color, as stated above, one of the chief objects was to respect the voicer and to preserve the characteristics of the pipe unaltered, but in diminuendo the tendency is to subdue the upper harmonics (whereas the swell-box deadens the lower range) so that the effect is more of an orchestral nature than what we are accustomed to in organs.

"The control is very sensitive and precise, each pipe having its own adjusted value instead of being herded up with many others in a common box where all are treated alike. For operation all that is required is a second spring-lever to each pipe and a roller with radial arms, one for each pipe, this roller being connected up to anything you like at the console.

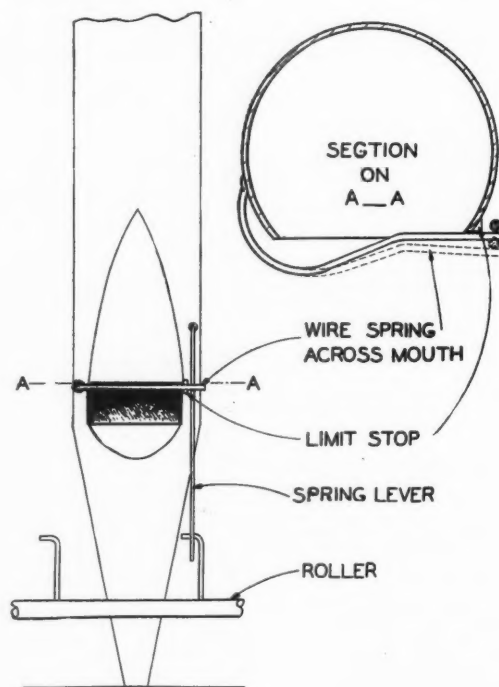
"By double touch it would be possible to play melody and accompaniment in contrasted powers on the same stop.

"As well as giving a new form of control this method is intended to economise in pipes and crescendo-chamber material, one pedal stop doing the work of at least two, particularly in small organs.

"Naturally experiments are necessary to determine details according to scale and wind-pressure."

Mr. Bawtree has "put up theory and results" to some of England's finest voicers who evidently endorse not only the simplicity with which results are obtained but endorse the results as well. The accompanying drawing fully illustrates the invention.

Comment in the nature of appraisal or prediction would be of no value whatever to our readers. The device certainly is simple enough of application, and inexpensive. The organ world is at the moment still divided into two schools, one wanting the organ to follow its rigid, expressionless past, the other wanting to humanize it and make it as richly expressive as possible. To the latter school this Bawtree Dynamic Control, as we might call it for want of a better name, offers an irresistible call to investigate, in the hope that perhaps that long-sought pianis-



sissimo Pedal foundation may at last be within reach of even the small-organ appropriation.

The inventor speaks only of two or at most three dynamic stages; would it not lend itself, just as do the crescendo shutters, to a smooth crescendo and diminuendo through the whole range from softest to loudest?—T.S.B.



MT. VERNON, IA.

CORNELL COLLEGE CHAPEL

W. W. Kimball Co.

V 42. R 45. S 63. B 14. P 3001.

PEDAL: V 4. R 4. S 17.

32 Acoustic Bass
(Bdn. and Dia.)

16 DIAPASON 56w
Diapason (G)
BOURDON 56w
Bourdon (S)
VIOLONE 44m
Dulciana (C)

8 Diapason
Bourdon
Bourdon (S)
Violone

4 Diapason
Bourdon
16 TROMBONE 32r
Waldhorn (S)
8 Waldhorn (S)
Chimes (L)

GREAT: V 8. R 8. S 9.

EXPRESSIVE

16 DIAPASON 61m
8 DIAPASON-1 61m
DIAPASON-2 61m

CLARABELLA 61w
OCTAVE 61m
HARM. FLUTE 61m
2 2/3 TWELFTH 61m
8 TROMBA 61r
Chimes (L)
Tremulant

SWELL: V 15. R 18. S 17.

16 BOURDON 73w
8 DIAPASON 73m
ROHRFLOETE 73w
FLAUTO DOLCE 73m
FLUTE CELESTE 61m
SALICIONAL 73m
VOIX CELESTE 73m

4 OCTAVE 73m
IV FL. TRAVERSO 73m
MIXTURE 224m
16 WALDHORN 73m
8 TRUMPET 73r

8 OBOE 73r
VOX HUMANA 61r
4 CLARION 73r
8 Harp (C)
4 Harp-Celesta (C)
Tremulant Vox
Tremulant

CHOIR: V 9. R 9. S 13.

16 DULCIANA 97m
8 CONCERT FLUTE 73w
GEIGEN 73m

Dulciana
4 UNDA MARIS 61m
FLAUTO D'AMORE 73w
Dulciana

2 2/3 NASARD 61m
2 PICCOLO 61m
8 CLARINET 73r
ORCH. OBOE 73r
HARP 49b
4 Harp-Celesta
Tremulant

SOLO: V 6. R 6. S 7.

8 FL. MIRABILIS 73w
 GAMBA 73m
 GAMBA CELESTE 73m
 TUBA MIRABILIS 73r
 ENGLISH HORN 73r
 FRENCH HORN 73r
 CHIMES 25
 Tremulant

32 Couplers.

51 Combons, capture system, one-touch, with combination lock.

5 Crescendos: G.S.C.L.Reg.

5 Reversibles, including a crescendo coupler (coupling all shutters to Swell shoe).

Chimes soft; Chimes dampers; Harp sostenuto.

Percussion: Deagan.

Blower: 15 h.p. Orgoblo.

The builders have supplied eight combons for each manual and the pedal division, and there are on-off couplers enabling the organist to couple the Pedal combons to the manual combons so that when desired, for example, Great No. 1 combon will operate on its first touch also Pedal No. 1 combon.

The cooperation of Mr. Wallace W. Kimball is acknowledged with thanks, in the preparation of the stoplist with all the important details added.



COLUMBIA, S. C.

TRINITY CHURCH

Henry Pilcher's Sons Inc.

Organist, Kenneth Baldwin.

For dedication, Oct. 15, 1932.

V 32. R 35. S 47. B 10. P 2401.

PEDAL: V 2. R 2. S 9.

32 Resultant
 16 DIAPASON 44
 Diapason (G)
 BOURDON 44
 Bourdon (S)
 8 Diapason
 Bourdon
 16 Tuba (G)
 8 Chimes (E)

GREAT: V 8. R 10. S 11.

UNEXPRESSIVE

16 DIAPASON-2 85
 8 DIAPASON-1 73
 Diapason-2
 4 Diapason-2
 2 Diapason-2

EXPRESSIVE

8 DOPPELFLOETE 73
 GEMSHORN 73
 GAMBA 73
 4 HARMONIC FLUTE 73
 III MIXTURE 183
 8 TUBA 85r16'
 SWELL: V 12. R 13. S 13.
 16 BOURDON 73
 8 DIAPASON 73
 ROHFLOETE 73
 SALICIONAL 73

VOIX CELESTE 73

4 AEOLINE 73
 4 FL. TRAVERSO 73
 2 FLAUTINO 61
 III MIXTURE 122
 Plus Flautino
 8 CORNOPEAN 73
 OBOE 73
 FRENCH HORN 73
 Harp (C)
 Tremulant

CHOIR: V 6. R 6. S 8.

8 DIAPASON 73
 CONCERT FLUTE 73
 DULCIANA 73
 UNDA MARIS 61
 4 FLAUTO D'AMORE 73
 8 CLARINET 73
 HARP 49
 Chimes (E)
 Tremulant

ECHO ANCILLARY:

8 COR DE NUIT 73
 VIOLE AETHERIA 61
 VOX ANGELICA 61
 4 Cor de Nuit
 8 VOX HUMANA 61
 CHIMES 21
 Tremulant

26 Couplers.

26 Combons.



READING, PA.

ST. THOMAS REFORMED

M. P. Moller Inc.

Stoplist by H. M. Ridgely.

Finishing by R. O. Whitelegg and

L. B. Buterbaugh.

Organist, H. S. Schweitzer.

Completed early in August, 1932.

V 31. R 31. S 39. B 6. P 2080.

PEDAL: V 3. R 3. S 8.

16 DIAPASON 44w
 Diapason (G)
 BOURDON 44w
 Bourdon (S)
 8 Diapason
 Bourdon
 CELLO 32m
 Trumpet (G)

GREAT: V 9. R 9. S 11.

EXPRESSIVE

16 DIAPASON 61m
 8 DIAPASON 73m
 DOPPELFLOETE 73w
 GAMBA 73m
 4 PRINCIPAL 73m
 FLUTE HARM. 73m
 2 2/3 NASARD 61m
 2 PICCOLO 61m
 II Mixture
 8 TRUMPET 61r
 CHIMES 21t
 Tremulant

SWELL: V 11. R 11. S 11.

16 BOURDON 73w
 8 DIAPASON 73m
 STOPPED FLUTE 73w
 V. D'ORCHESTRE 73m
 VIOLE CELESTE 61m

AEOLINE 73m

4 ROHRFLOETE 73m
 VIOLINA 73m
 8 CORNOPEAN 73r
 OBOE 73r
 VOX HUMANA 61r
 Tremulant

CHOIR: V 8. R 8. S 9.

8 VIOLIN DIAP. 73m
 MELODIA 73w
 QUINTADENA 73m
 DULCIANA 73m
 UNDA MARIS 61m
 GEMSHORN 73m
 4 FL. TRAVERSO 73wm
 8 CLARINET 73r
 HARP 49b
 Tremulant

26 Couplers.

20 Combons, 15 pedal duplications.

Percussion: Deagan.

Blower: Kinetic.

Stoplist and data supplied by Mr. Ridgely, of the Philadelphia Moller office.



—CLERIC-ARCHITECT—

Rev. Tyler Turner, wellknown to T.A.O. readers for his work as organ architect, was publicly presented the first three Sundays of August in his new field as priest of the Liberal Catholic church of New York City, on a series of sermons under the general title "The Ethical Necessity."

CONTENT

V—VOICE: An entity of tone under one indivisible control, one or more ranks of pipes.

R—RANK: A set of pipes.

S—STOP: Console mechanism controlling Voices, Borrows, extensions, duplexings, etc.

B—BORROW: A second use of any Rank of pipes, whether by extension, duplexing, or unification.

P—PIPE: Pipe-work only, Percussion not included.

DIVISIONS

A—Accompaniment	fr—free reed
B—Bombarde	h—harmonic
C—Choir	hw—high wind
E—Echo	lw—low wind
F—Fanfare	m—metal
G—Great	om—open metal
H—Harmonic	ow—open wood
I—Celestial	r—reeds
L—Solo	rs—repeat stroke
N—String	2r—two rank, etc.
O—Orchestral	s—sharp
P—Pedal	sb—stopped bass
R—Gregorian	sm—stopped metal
S—Swell	ss—single stroke
T—Trombone	sw—stopped wood
U—Unit Augmentation	t—tin
	tc—tenor C
	th—triple harm.
	uex—unexpressive
	v—very

VARIOUS

b—bars	w—wood
c—cylinders	wm—wood and metal
cc—cres. chamber	wr—wood reed
dh—double harmonic	"—wind pressure
dl—double languid	'—pitch of lowest pipe in the rank
f—flat	

SCALE EXAMPLES

40x40—Dimension of wood pipe.
 14"—Diameter of metal pipe.
 41—Scale number.
 42b—Based on No. 42 Scale.
 46-42—Scale 46 at bass end, flared back to Scale 42 at treble end.
 2/3c—Coned to lose 2/3rd of diameter.
 2/9f—Flattening 2/9th of circumference.
 The relative dynamic strengths are indicated by the usual series ppp to fff.

BEVERLY HILLS, CALIF.
RESIDENCE: MRS. G. C. THOMAS
Hall Organ Co.

Specifications by Wm. Ripley Dorr.
V 8. R 8. S 17. B 5. P 543.

PEDAL: V 1. R 1. S 2.

16 BOURDON 32

8 Gedeckt (S)

GREAT: V 1. R 1. S 7.

8 DIAPASON 73m

Gedeckt (S)

Viole d'Orchestre (S)

Viola (S)

4 Harmonic Flute (S)

8 Harp (S)

Chimes (S)

SWELL: V 6. R 6. S 8.

8 GEDECKT 73w

VIOLA 73m

V. D'ORCHESTRE 73m

4 FLUTE HARM. 73m

8 OBOE 73r

VOX HUMANA 73r

HARP 49b

CHIMES 20t

Tremulant

12 Couplers.

6 Combons.

The instrument is equipped with automatic player, and for the player there is added to the Swell organ a borrow of the 8' Diapason of the Great; this does not appear in the above stoplist as it is not a part of the organ as available to the profession.

A photo of Mrs. Thomas' music-room is shown herewith. The console is seen at the left edge of the plate on page 530.

SAN FRANCISCO, CALIF.

STUDIO: THEODORE STRONG

M. P. Moller Inc.

V 5. R 5. S 14. B 8. P 341.

PEDAL EXPRESSIVE

16 Bourdon (S)

GREAT EXPRESSIVE

8 DIAPASON 61

Bourdon (S)

DULCIANA 61

Salicional (S)

4 Bourdon (S)

8 CHIMES 20

SWELL

16 BOURDON 97

8 Bourdon

SALICIONAL 61

4 Bourdon

2 2/3 Bourdon

2 Bourdon

8 VOX HUMANA 61

Tremulant

ELIZABETH, N. J.

ST. MICHAEL'S CHURCH

Geo. Kilgen & Son

V 34. R 37. S 55. B 18. P 2537.

PEDAL: V 4. R 4. S 12.

32 Resultant

16 DIAPASON 32

Diapason (G)

SUB-BASS 44

Bourdon (S)

VIOLONE 44

8 Sub-Bass

Bourdon (S)

Violone

IV Ripieno Minore (S)

16 TUBA PROFUNDA 32

8 Chimes (G)

GREAT: V 9. R 9. S 15.

UNEXPRESSIVE

16 Diapason-2

8 DIAPASON-1 73

DIAPASON-2 85-16'

4 OCTAVE 73

EXPRESSIVE

8 PHILOMELA 73

FLUTE HARM. 85

GROSSGAMBA 73

GEMSHORN 73

4 Flute Harmonic

2 2/3 Flute Harmonic

2 Flute Harmonic

1 3/5 Flute Harmonic

8 TROMBA 73

4 CLARION 73

8 CHIMES 25

Tremulant

SWELL: V 13. R 16. S 17.

16 BOURDON 73

8 HORN DIAPASON 73

STOPPED FLUTE 73

SALICIONAL 85

VOIX CELESTE tc 73

ORCH. VIOLIN 73

4 FLAUTO D'AMORE 73

Salicional

FUGARA 73

2 Salicional

"Aeolsharp"

IV Ripieno Minore 122

VI Ripieno Maggiore 183

VIII Ripieno Fondamento

8 TRUMPET 73

ORCH. OBOE 73

VOX HUMANA 73

Tremulant Vox

Tremulant

CHOIR: V 8. R 8. S 11.

8 CONCERT FLUTE 73

GEIGENPRIN. 85

DULCIANA 73

UNDA MARIS 61

4 VIOLA DA GAMBA 73

ROHRFLOETE 73

Geigenprincipal

2 Rohrfloete

8 CLARINET 73

FRENCH HORN 73

HARP 61

Tremulant



HISTORICALLY

AN ORGAN BUILT IN 1798 BY

DAVID TANNEBERGER

From the Lancaster County Historical Society's valuable bulletin we get the following stoplist of an organ built in 1798 at Lititz, Pa., by David

Tanneberger, at the price of \$1948.05:

SALEM, N. C.

MORAVIAN CHURCH

David Tanneberger

Built in 1798

Pedal

Bourdon

Violoncello

Great

Diapason

Flauto

Stopped Flute

Gamba

Principal

Fifteenth

Twelfth

(Viola, added later)

Swell

Diapason

Salicet

Flauto Douce

Flauto Amabili

Piccolo

Viol di Gamba

Couplers

G-P. S-P. S-G.

The manual compass was 54-note and the Pedal 25. This organ was 112 years in actual service. In 1910 it was dismantled and stored in an attic, and the Kimball Co. replaced it with a 2m of more registers.

Console was detached and reversed, the organist facing the minister at the opposite end of the church. We quote about the remarkable bellows devised by Tanneberger, as described by Mr. Paul E. Beck for the Society's report:

"In the construction of his bellows, Tanneberger followed two patterns. The wind plant of larger instruments was arranged as follows:

"Three large rectangular bellows, each measuring approximately 3½' x 9', were so placed one rested above two. The lower ones acted as feeders for the upper. The latter became a reservoir, thus insuring a steady and even flow of wind to the windchests. The topmost bellows was heavily weighted with stone to give the necessary pressure.

"The feeders were worked by ropes which descended through the ceiling of the church . . . In a few instances iron rods were employed . . . instead of ropes. The ropes were usually pulled by hand. The rods had powerful treadles at their extremities which were operated by the foot of the bellows-blower or 'puller.'

"Working these bellows was no easy matter. The blower placed his foot on one of the treadles, braced himself by the hand-railing which was placed there for that purpose, and then by using both his weight



MR. HERBERT E. HYDE

Strictly a Chicago product is Mr. Hyde. He was born there, he was educated there, and he has always followed his professional career there, in spite of which his fame as an organist has crossed the country and he has established himself as one of Chicago's leading organists. He studied organ with Dr. Clarence Dickinson (then of Chicago), the late Dean Lutkin, and Harrison Wild; in London he studied with McPhearson (St. Paul's) and in Paris with Bonnet and Widor. His professional practise was begun in the humble St. John's Mission in 1899 and by 1920 he had progressed through two higher steps to St. Luke's and in that same year also he married Mrs. Louise Douglas Baker. He has been active in composition as well as in recital, with a flare for such work as writing the incidental music for Stuart Walker's productions at the Portmanteau Theater, and music for operetta, etc. For the past two years he has been associated with the Kimball organ and in that connection Mr. Hyde says, "I enjoy this work much more than my former routine of teaching, because it is interesting, exciting, and no routine to it; every situation is different and has to be met upon entirely new ground. I find that my name is well known throughout this section from the fact that I have been organist of the Chicago Symphony and am organist of a wellknown church. This gives my advice a certain weight and authority which the average organ committee respects." Mr. Hyde's work has also been varied by nine years as superintendent of the Chicago Civic Music Association. In that organization Mr. Eric Delamarter served as conductor and Mr. Frederick Stock as musical director. The aim was to bring music into the lives of those who otherwise neither participated in it nor could afford to enjoy it. The Association thus maintained over twenty choruses, which were in turn directed by eight or nine teachers who worked under Mr. Hyde's direction. The Civic Orchestra, somewhat an outcome of the work of the Association, was managed by Mr. Hyde to train native players for advanced orchestral positions. He is a Mason and member of the exclusive Cliff Dwellers Club of Chicago.

and his strength brought down that lever while the opposite one was rising. Stepping now to the higher one and again bracing himself, he repeated the operation and thus supplied the needed wind.

"These bellows were enormously heavy and cumbersome. The very building of the ponderous framework which supported them was a lengthy task. In the churches at Lititz and at Salem, in the silence of the attic, sets of these monster bellows are still standing. And there they will remain. They have been in position for more than a century. Their removal would be a matter of excessive labor."

We are indebted to Dr. Harry A. Sykes for this highly interesting historical data and also for the famous Tanneberger case in Trinity Lutheran Church, Lancaster, Pa., which serves as our Front Cover.

This Lancaster instrument was built by Tanneberger in 1774. In 1923 Casavant Freres built a 4m for the church but retained the original Tanneberger case, adding slightly to it on either side.

These contracts, having been written in old Flemish, which is practically forgotten, these translations are as nearly accurate as possible.

Points & Viewpoints



THAT THIRD MANUAL

By EDWIN R. WILSON

Recently I had occasion to examine a two-manual organ that had been cut down from a three-manual theater installation, in which a three-manual console had been retained and used without alteration, for purposes of economy. The third manual was a dummy, except that it was equipped with a complete set of couplers from the other manuals, also with Harp and Chimes.

While playing this organ I was amazed to discover the many ways this dummy manual could be employed through the couplers. Of course it in no way approached a genuine third manual, but it was useful nevertheless, especially in the independent use of the Harp and Chimes.

The thought occurs that when funds for an organ are sufficient only for two manuals an arrangement such as I have described could be included without very great additional cost, and would be well worth the amount required.

There are cases where the third manual is provided in anticipation of future additions, but in these cases the usual couplers found on the Choir manual do not couple the Great to the Choir. The organ I speak of does this, and some fine solo effects are obtained through using full organ with solo on the dummy manual played at 16', 8', and 4' pitches combined. Not as good as a fine Tuba, of course, but a mighty good substitute not usually found on 2m organs.

Possibly readers of T.A.O. are familiar with similar cases, or the builders might give some opinions. What do you think?

UNIT'S ADVANTAGES

A STOPLIST DERIVED FROM BUT

THREE REGISTERS

Mr. W. Meakin Jones supplies the accompanying stoplist which his company builds from an 8' Diapason of 73 pipes, a 16' Flute of 85 pipes, and an 8' string of 73 pipes. Mr. Jones' stoplist draws its maximum unification from the flute, with which many organists will disagree, preferring the string for that purpose. A flute-dominated organ would be quite unmusical in comparison to a string-dominated ensemble. Herewith is the stoplist Mr. Jones suggests. Manifestly everything depends upon cost. If such an instrument costs too much it is bad; if its cost is comparatively low it is good. We are grateful to Mr. Jones for his contribution to the subject of the small studio organ for organists.

V 3. R 3. S 21. B 18. P 231.

PEDAL EXPRESSIVE

16	Flute
8	Diapason
	Flute
	String
4	Flute

GREAT EXPRESSIVE

16	Flute
8	Diapason
	Flute
	String
4	Diapason
	Flute
	String
2 2/3	Flute
2	Flute

SWELL

16	String to
8	Diapason
	Flute
	String
4	Flute
	String
2	Flute

Coupler Arrangement

Not an Effort to Standardize but
to Discover Advantages

THREE-GROUP PLAN

By EDWARD W. FLINT

In the discussion of coupler arrangement one consideration has been overlooked: viz. that in a properly designed instrument the octave couplers are of relatively little use, and that the question of most importance is therefore, What arrangement of the unison couplers is most efficient—i.e. clearest to the eye and most easily reached by the hands? From this point of view it appears that the three-Group arrangement, in which the unison couplers are separated from the octave couplers, has the advantage. Now that a return to traditional design has become established, organists and builders should free themselves from the bondage of octave couplers. Though from 1900 to 1925 octave couplers seemed a necessary makeshift and the Active Grouping seemed a convenient corollary, there is no reason for saddling the future organ world with an arrangement which will soon have lost its chief justification.

The crux of the matter lies in the voicing, and a case in point was heard at the convention in June. The specification is one of the finest in America, but in order to make super-couplers tolerable, the builders emasculated the trebles with the result that much of the upper work is barely audible and practically negligible. In an instrument containing so much upper work it should be unnecessary to use octave couplers in the build-up. This matter of coupler location is typical of the way in which considerations of an apparently mechanical nature often turn out to be tonal ones. It is time American organists and builders, having at last gotten back to first principles in design, realized some of the elementary distinctions of voicing.

MR. FLINT'S IDEAS

The specification to which Mr. Flint referred was written to meet the tastes of others than the builders, and accordingly the builders are not responsible to too great degree.

Mr. Flint will have the full agreement of one school of organists, but there is another school that demands octave couplers, uses them as freely as unison couplers—and, let us not forget, uses them for legitimate and artistic effects. After all, just as Mr. Flint says, the couplers have

ceased to be necessary to the ensemble; they have become solo effects, and as such are to be desired, in the opinion of this other school of playing. They offer tonal variety (in solo effects) at reasonable cost.

It all goes to show only that there is no agreement and can be none. That no feature can be adopted as standard if individual purchasers are to pay the bills. In a really good organ, built on ample funds, not even the unison couplers are as desirable as they were in the good old days or still are in organs of limited scope.—T.S.B.

MY OWN PLAN

By H. L. BAUMGARTNER

I have certain preferences, but no absolute requirements of order, so long as the couplers are subject to such control by the pistons as I consider desirable. My first requirement is, of course, that all the couplers of the organ shall be subject to control by the full organ pistons. My second is that all one-section couplers, such as Swell to Swell sub, unison off, and super, shall be subject to the piston of that section or department. Furthermore, so far as my own habits of playing are concerned, I prefer to have the two-section couplers also, such as Swell to Great, Choir to Great, etc., subject to control by the piston of the department to which they couple: I either want them on or off in connection with a given combination, and prepare them accordingly when working out a program or service.

Since many organists, however, are opposed to this operation, I am in favor of making the operation of the two-section couplers optional so far as the departmental pistons are concerned. This is the only possible way to satisfy organists whose preferences are diametrically opposed, and I maintain that those who desire such control have as much right to be served as those who object to such control.

This option is easy to supply and relatively inexpensive where a relayed (or remote-control) combination mechanism is used, and is one of the most conclusive reasons for adopting such a mechanism. The builders that have perfected a reliable remote-control mechanism are glad to furnish this device whenever called for.

In stop-tongue consoles I favor having the stops and couplers grouped together by division, whether the stop-tongues are above the top manual, as in small consoles, or in jambs at the two sides, as in large consoles.

In stop-tongue consoles I favor having the two-section couplers in the form of rocking tablets over the top manual, grouping them in this order: Unison couplers to Pedal, super to Pedal; unison to all manuals; super to all manuals; sub to all manuals. (All couplers which belong exclusively to one section or department are of another class.)

Since the stops are universally arranged by pitch from lowest to highest, it would be logical to place the couplers in the same order. In this case, however, I should be willing to sacrifice logic to convenience, as the unison couplers are used so much more than the subs and supers. Therefore, in a stop-tongue console, where the two-section couplers are grouped with the stops of the corresponding division, I should be willing to have them in this order: unison, super, sub, or (to be strictly logical), sub, unison, super, thus, to Great: S, C, L; 4'S, 4'C, 4'L; 16'S, 16'C, 16'L.

In stop-knob consoles I am in favor of putting the one-section couplers (including the unison off, if any) with the stop-knobs of their respective divisions, as this is the simplest way of bringing these devices under the control of the departmental pistons, whatever type of combination mechanism may be used. The objections often advanced can not apply here, for the one-section couplers either belong, or do not belong, to a given combination, and the organist should be able to set them on or off just as individual stops are set.

If I am responsible for the so-called Baumgartner Idea mentioned I seem to have *forgotten it. I am sure I have previously advocated putting the one-section couplers with the stops of the respective divisions in stop-knob consoles, though I doubt whether the idea is original, but can not remember having advocated the plan of placing the one-section couplers (in a stop-

tongue console) first in each division.

The plan has this logic to recommend it: if this order were to be generally adopted, the division between one-section and two-section couplers would be readily apparent to the eye, especially if a blank space intervened between the two classes. This would be a decided help in finding the desired couplers in a hurry. The reason why this point seems to me to be of less importance in stop-tongue consoles than in draw-knob consoles is that, in the former, the mechanism can easily be arranged to control whichever couplers are desired, whereas, in the latter, if a console combination mechanism is employed, the joint operation of one-section couplers with the stops of that section can be accomplished economically only if the one-section couplers are placed in the same panel with the stops.

Fame as an organist is not the chief qualification for a position on a standardization jury. Many a famous player has been so partial to the work of one or two builders as to be unable or unwilling to recognize superior ideas emanating from any other quarter, while many another has been so ignorant of, or unconcerned about, the several types of console and combination mechanism, as to be unable to form any adequate opinion as to what may, or may not be, possible and practicable from the mechanical viewpoint. It seems to me that no standard, however adopted or however fine in itself, should be given the force of law or finality at this stage, as no one can foresee when a new idea, better than any we may now have, may arise.

Improvements

Reports and Definitions of Modern Console Equipment

COMBONS

CAPTURE SYSTEM

Senator Richards reports the development of an economical capture system of combination-setting which goes so far in its economies as to seem to justify considerable expectation. The advantages are: that the mechanism can be quite remote from the console; that the cost is much lower than usually anticipated for the capture system; and that quantity production on the part of the manufacturer, should several builders unite in standardizing on this system, would enable the organists and purchasers of organs in

general to secure a much more liberal supply of the highly desirable combons.

This system is the result of the ideas of many experts. A setter piston is available in duplicate, for thumb and toe. The procedure is: arrange your registration as you want it, hold the setter piston with thumb or toe, push the desired combon, release the combon, release the setter. If desired, a stop may be added or removed while setter and combons are being held, without violence to the mechanism.

CAPTURE SYSTEM: FRAZEE

Soon after the announcement of the system as developed for the Atlantic City organ, came an announcement from the Frazee Organ Co. of Everett, Mass., describing their latest development of capture-system combons.

The Frazee system enables the organist to set his combons either on the capture system with the use of the setter piston (existing in duplicate, of course, as it should) or to set the combons without the use of the setter piston, merely by holding the desired combon and putting stops on and off as desired while the combon is being held.

Obviously, as an organist will immediately recognize, setting a combon on the capture system need not necessarily require the use of more than one hand and a foot simultaneously, whereas setting combons without the aid of the capture system requires either that every combon be duplicated by foot-pistons or both hands must be employed simultaneously in setting a desired combination.

Mr. Frederick C. Mayer's plan of having the setter exist not in the form of a thumb-piston but as a rocking-tablet in the key-cheek makes it possible for one hand alone to set any and every combination desired. The disadvantage of having to put the rocking-tablet off again perhaps may be weighed against the task of touching a device twice and quickly each time, or touching it once and holding it longer. There is no reason why the rocking-tablet should not be a third duplication of the setter device, for it would be simple and inexpensive. It would not need to be physically operated by the setter pistons any more than the toe setter would need to physically move also the thumb setter.

It is indeed refreshing to see our builders solving these problems that mean so much to the real art of registration.—T.S.B.

*Yes, he has forgotten it, and that's the point in this whole business, that progress comes with years wherever a man is keenly interested—as certainly Prof. Baumgartner of Yale always has been in organ matters. Whether I found the idea in Prof. Baumgartner's correspondence or in his articles printed in T.A.O. in years past I do not recall, but I do recall that it was his idea, for his championship of it was sufficient to lead me to peacefully accept the plan some few years ago when of myself I would have preferred some other.—T.S.B.

Church Music

Mr. Dunham's Comments

—PUBLISHERS—
PUBLISHERS of music are just like business men in any other line. We musicians are prone to consider them as different from our manufacturers, our bankers, our merchants. Of course there is a little difference. They must see a chance for sale in any work, artistic or otherwise, which they place before us. They may have ideals which give them a genuine pride in the fine things they issue. But, after all, their ledgers must show a profit at the end of each year.

We are all of us likely to find fault with the great amount of rubbish that comes out under the title of music. I have been notoriously guilty in this respect. There is plenty of justification for such criticism. Yet, when we look at the matter honestly, who is responsible for such a condition? If we could consult the sales records of these much-berated publishers we would discover that the profits of the business depend upon such music. The gist of the matter is simply that people buy this stuff.

Who is meant by this word people? The mediocre musician who knows no better; the man who hates it but loves to dish it up to the dear public? the "musical" person who wants to perform? The responsibility, then, rests upon us who perform it, upon us who teach, upon us who can find nothing better to hold us our jobs.

During this past year I have been impressed by the fine quality of the output of publishers. This is particularly significant. If there was any period in which an appeal to popular tastes might be indicated it was during the past season. May I hereby pay my respects and offer my congratulations to these firms who have so courageously indicated their confidence in the profession which we represent.



Under the
 Editorship of

Rowland W.
 Dunham

It would be impossible in this Editorial to mention more than a small percentage of the good things of last season. The suggested anthems in this issue contain a remarkably fine assortment of these compositions. Readers will do well to secure copies of those which seem to be most practical for them.

I shall risk being tiresome and mention a few notable publications which have come to my attention. Others will be suggested in subsequent lists. Organists who are interested in pure contrapuntal works of exceptionally high quality will want to see some of the *Hudor Church Music Series* (Oxford). These are well edited and the selection is good. There is a new series of liturgical responses of various sorts adapted or composed by Sir Walford Davies. These works are unique. They are published by Paterson—Scotch, I believe. The title is "Lyre Sacra." By the same publisher is a splendid series of solos from various cantatas (church and secular) by J. S. Bach. These should be examined by all singers and singing teachers. The Birchard Company are publishing a series of new, original anthems by English composers. Schmidt has given us, in addition to some other excellent church pieces for choir, a complete new service by Noble. The latest catalogue of a-cappella music from the Ditson Company is well worth some study and a subsequent selection of music for examination. Schirmer, Gray, Summy are equally industrious along the lines of new church music of high quality. Fischer, among other things, has issued a book of re-

sponses, and still maintains the lead in music for Catholic churches.

As I have so often pointed out, church musicians are inclined to get into a rut in their repertoire. This is one of the reasons why our publishers have at times seemed to slight us in this particular realm of composition. If we will discriminate and find a use for these new works of merit, I am sure we shall find the publishers ready to meet us more than half way.



Calendar Suggestions

By R. W. D.

The following are selected from recent publications received from the publishers.

"O WHAT THEIR JOY AND THEIR GLORY MUST BE"—Wm. Harris. A fine example of true musical composition. The anthem is based on a rather familiar French melody commonly associated with this text. After a verse presented broadly in unison we have a succession of finely wrought versions and variations. Very much worth while. 10p. Oxford.

"O LORD THOU ART MY GOD"—Darke. An elaborate setting of verses from Isaiah for solo, chorus, and orchestra (or organ). The semi-chorus parts may be performed by solo quartet. There is a bass solo throughout. The chorus is in eight parts. An exceedingly interesting and well-written anthem for a festival occasion; useful for any general service. Not unduly difficult. Highly recommended. 18p. Oxford.

"OPEN THY GATES"—Bainton. An a-cappella anthem for chorus, parts occasionally divided. The texture is excellent. A splendid choral number for any good choir. The development of musical material to the final climax is most effective. 4p. Oxford.

"GLORY AND HONOUR AND LAUD"—Chas. Wood. One of a new series of exceptionally fine choral works by eminent British composers. An unaccompanied anthem in eight parts. The choirmaster will find that the music will give "particular delight in the essentially vocal point of view" and that "beautiful melody, harmony and polyphony are combined for the best possible part-song effects." Medium difficulty. 12p. Birchard.

"GO DOWN, MOSES!"—Cain. A striking arrangement of a Negro Spiritual for unaccompanied chorus. The melody is characteristic and the material is so handled as to give point to the tremendous climax. A superior work of its kind. 10p. Schirmer.

"ETERNAL MYSTERIES"—Noble. A recent anthem by Dr. Noble based upon a poem by W. H. Carruth. The text is worthy of note, being quite off the beaten path for church music. Admirers of the composer will find their expectations satisfied. 6p. Schmidt.

"BENEDICTUS ES DOMINE"—Howe. A notable addition to the growing

list of settings of this canticle. Harmonic effects are as ingenious as they are effective. Be sure to examine this work. 7p. Schmidt.

"RISE, CROWNED WITH LIGHT"—Eville. This is a straight-forward melodious anthem which will find much favor and popularity. No solos. Moderately easy. 8p. Ditson.

"THE A-CAPPELLA CHORUS BOOK"—Christiansen and Cain. A valuable collection of church and secular works which should be in every choir library. The editors are too well known to require comment. A volume like this is equally useful for the choral society, high school, or college. Every choral director will be interested to see this most excellent book. Secure a copy at once. Published by Ditson.

(Readers can secure any of these works by addressing the publishers whose names and addresses will be found in the Directory in the back of this magazine; when ordering, name the composer, title, and publisher, just as these three are given in this column, and no difficulty will be encountered.)

which have had outside training. If we had unlimited means we would add to this body, particularly to the contralto section."

Mr. William E. Zeuch,
First Church in Boston, 850;
18-10-9-8—45. (24-14-12-12—62).

"It is not easy to set down any hard and fast rules. I happen to have had very good voices in both the tenor and bass sections, so the smaller number of men provide an excellent balance. For our Sunday afternoon oratorios I add something like 20 voices, which of course does much to provide a real chorus effect." Mr. Zeuch's musicales have been one of the highlights of Boston's music season.

Worcester: Mr. A. Leslie Jacobs,
Wesley Methodist;
19-16-14-9—58.

New Haven: Miss Pauline Voorhees,
Center Church;
11-10-5-7—33.

NEW YORK

Mr. Harold Vincent Milligan,
Riverside Church, 2800;
20-14-10-10—54.

"Double the figures," is Mr. Milligan's comment on what the ideal choir would be for Riverside Church.

Dr. David McK. Williams,
St. Bartholomew's, 2000;
19-14-14-13—60.

"I am aware that some choir-masters could get good results from an entirely different balance; it's not an arbitrary matter," comments Dr. Williams, who considers his present choir ideal for the auditorium and the services presented. St. Bartholomew's is one of the City's wealthiest churches.

Dr. Clarence Dickinson,
Brick Presbyterian, 1200;
10-6-4-4—24. (14-8-6-6—34).

"The voices in our choir are all solo voices, having been soloists in smaller churches; many of them are still singing as soloists in other churches at the evening services. The volume is equal to that of an ordinary choir of double the size. We have two rehearsals a week through the season," all of which explains in Dr. Dickinson's own words some of the reasons for the superb finish that always marks the work of this comparatively small choir.

Miss Jessie Craig Adam,
Church of Ascension, 800;
12-7-5-6—30.

"I consider this number not quite adequate for the size of our church. However the number varies slightly from year to year; last year I had to have 14 sopranos and 8 con-

Balance of Voices

A Tabulation of Last Season's Chorus Choirs Rated Among the Best in Six of our Largest Cities

JUST WHAT is the correct balance of parts for a good chorus ensemble? It is of course dependent, as all would say, upon the individual voices; but the following report shows that it may sometimes be also partly dependent upon unusual circumstances, such as the acoustics of the auditorium.

With the help of many valued friends the following is an attempt to present the status of parts-balance in the most important adult chorus choirs of a few of our largest cities, with a few other prominent choirs reported from here and there.

BOSTON

We begin in the northeast and work westward.

Dr. Carl McKinley's Old South Church seats 1200 and he uses 7 sopranos, 5 contraltos, 4 tenors, and 4 bases, a choir of 20, which we catalogue, for brevity and convenience, as 7-5-4-4—20. Dr. McKinley considers that 12-8-6-6—32 might make a more ideal choir for his particular auditorium and services. Since many readers may

want to study the results purely as facts and figures as they actually exist, these data are thus presented:

Dr. Carl McKinley,
Old South Church, 1200;
7-5-4-4—20. (12-8-6-6—32).

"The larger the choir," comments Dr. McKinley, "the more difficult it is to control, especially as regards flexibility and shading, to say nothing of precision. This applies to all ordinary service work, and especially to a-cappella work, of which we do a great deal.

"I should consider 30 voices just about right for Latin motets and Russian numbers in multiple parts. Of course 40 or 50 voices are required to give the best effect to large oratorio numbers such as are found in "The Messiah," where volume and weight of tone are of more importance than shading."

Mr. Arthur Phelps,
Cathedral Church of St. Paul, 900;
21-10-5-7—43.

"There are no trained voices in the choir," writes Mr. Phelps, "in the sense of their being experienced soloists. They are just ordinarily good voices, which I find are sometimes easier to blend than those

traltos to balance the 11 men. My sopranos are all of the light, lyric type." Miss Adam's unusual chorus work at the Ascension has for some years won her recognition as one of New York's finest church organists.

Mr. Morris W. Watkins,
Church of Savior, Brooklyn;
5-4-4-4-17.

Mr. R. Huntington Woodman,
First Presbyterian, Brooklyn;
11-8-6-6-31.

Montclair: Mr. Carl F. Mueller,
Central Presbyterian;
13-10-9-8-40.

PHILADELPHIA

Mr. Ralph Kinder,
Holy Trinity, 1400;
10-4-4-4-22. (12-5-5-6-28).

Mr. Harry A. Mathews,
St. Luke and Epiphany, 1200;
12-6-6-10-34. (14-8-10-14-46).

Mr. Alexander McCurdy, Jr.,
Second Presbyterian, 800;
8-4-4-4-20.

Mr. McCurdy considers his present choir ideal for his auditorium and services.

CHICAGO

Mr. Eric Delamarter,
Fourth Presbyterian, 1600;
7-5-5-9-26. (10-4-4-14-38).

If anyone were to ask the question as to which famous musician uses more basses than sopranos in his choir, it is doubtful if many could answer. Mr. Delamarter's explanation is: "In our Gothic, stone church, we find we need an unusually sturdy low bass section for our unaccompanied work; this explains the rather odd proportions." Mr. Delamarter uses about 60 voices in the two choirs; there is room in the choirloft, however, for only 26.

Mr. Leo Sowerby,
St. James, 1300;
8-6-7-8-29.

"Half again as many, in the same proportion," is Mr. Sowerby's ideal for the perfectly adequate chorus for St. James.

Mr. Herbert E. Hyde,
St. Luke's, 900;
18-12-9-10-49. (24-16-12-12-64).

"The reason for the greater number of sopranos and contraltos is that I have found by experience that a good male voice more than balances the usual female voice in ensemble work," comments Mr. Hyde.

Grand Rapids: Mr. C. Harold Einecke,
Park Congregational;
16-9-9-8-42.

Grand Rapids: Mr. Emory L. Gallup,

Fountain Street Baptist;
19-14-10-11-54.

LOS ANGELES

Dr. Roland Diggle,
St. John's, 800;
15-6-6-8-35.

Mr. Wm. Ripley Dorr,
St. Luke's, Long Beach;
8-5-5-6-24.

SAN FRANCISCO

Mr. Robert O. Bossinger,
Calvary Presbyterian, 1200;
9-9-9-9-36. (10-10-10-10-40).

Mr. Walter B. Kennedy,
First Presbyterian, Oakland;
23-15-9-12-59.

"With the exception of the soloists," writes Mr. Kennedy, "the members are volunteer and pay one dollar annual dues, which, with other financial support for social purposes, purchase of music, and benevolence, are supplemented by the annual Good Friday collection which is turned over to the choir.

"Members of the congregation are enlisted as Associate Members and pay a dollar annual dues; last season we had about 200 Associate members."

Perhaps some readers may be curious to know how this tabulates itself by cities. Again we begin at the northeast, take only the choirs that were named to us by competent authorities in those cities, add the figures, and do the necessary dividing to arrive at a theoretical choir in a theoretical church; and these are the results (we give the seating-capacity also):

Boston, 1300:
15-8-6-6-36.

New York, 1700:
13-10-8-8-42.

Philadelphia, 1100:
10-5-5-6-25.

Chicago, 1300:
11-8-7-9-35.

California, 1000:
(Los Angeles-San Francisco)
16-10-8-10-43.

Improving Volunteer Attendance

A Plan of Friendly Rivalry as Instituted in one Choir With Gains in Every Direction

By MISS HELEN GAST

VERY MUCH can be said for the volunteer choir and many choir directors prefer it to the paid choir.

One difficulty, however, often presents itself in the volunteer choir and that is the problem of attendance. Whatever the reason may be, it seems inevitable that it should assert itself to a greater or lesser degree. A person who has volunteered his services does not feel quite so keen a responsibility, perhaps, as the person who is hired to perform a certain job; the incentive to attend regularly and without fail is not quite so strong as it is when there is pay somewhere in the offing.

The choir of Holy Cross Lutheran Church in St. Louis is a volunteer choir. Its members are not picked or paid. It is a group of some sixty loyal young men and women, and all of them love, admire, and respect their director, Mr. Walter Wismar. I mention their feeling for their leader particularly, because the proper attitude of one toward the other has much to do with the maintenance of a well-organized volunteer choir. Yet even here the problem of attendance and punctuality at re-

hearsals and public performances asserted itself again and again, and at length certain leaders in the group decided to take steps to combat the difficulty.

In the fall of 1931, soon after the choir had reorganized for another winter season, a committee of three (Miss Helen Gaebler, Mr. Arnold Gihring, and Miss Mildred Schuricht) was appointed for the purpose of working out and conducting a competitive system. The members were divided into four teams. These were to compete with each other for the best season's record in attendance and punctuality.

In order to make this division as fair as possible the attendance-average of each individual was computed for the two previous years and distribution was arranged so that each group had about the same number of "very regular" people, "moderately regular" people, "moderately irregular" people, and "very irregular" people. Each team was given the name of one of the following composers: Bach, Handel, Mendelssohn, and Beethoven. Then a set of rigid rules was drawn up by which the contest was to be conducted. They were as follows:

1. This contest shall begin on October 15, 1931, and shall expire one week before the annual choir picnic (held as a rule late in May or early in June).

2. At the expiration of the contest the numbers of the team having the best record shall be awarded prizes. The best record shall be considered as the one having the least combined total demerit marks of its members. Any person having a perfect attendance and punctuality record at the expiration of the contest shall be awarded a prize, providing he shall have been a member of the choir for at least six months.

3. A list of the members shall be posted at the entrance of the choir-loft and at the KFUE radio station (where Holy Cross choir sings habitually) on which all persons present shall be required to acknowledge their presence.

4. An excused absence shall be one in which the offender shall have informed the director in advance of his or her absence. Failure to do this will be considered an unexcused absence.

5. Choir rehearsals are to begin promptly at eight o'clock. Any one entering after this time shall be required to sign his or her name on a list provided at the door.

6. Any new member must have attended four rehearsals before he or she is eligible for a team.

7. It shall be the duty of the captains to inquire after any member who has been irregular in attendance and try to persuade the delinquent either to attend regularly or to drop out of membership.

8. No member shall be dropped from membership until he has declared his willingness to resign.

9. If a member is absent three consecutive weeks he shall be dropped from the roll, but the demerits incurred during those three weeks shall stand against a team.

10. These rules do not apply to any special church performances or programs.

11. Any special case of tardiness or absence not provided for by these rules shall be dealt with by the committee in charge of this contest.

Following is a schedule of demerit marks with which a team was penalized:

Tardiness at rehearsals: 1, whether excused or unexcused.

Absence at rehearsals: 3, if unexcused; 1, if excused.

Absence at services: 2, if unexcused; 1, if excused.

Absence at KFUE broadcasts: 2, if unexcused; 1, if excused.

Absence at concerts: 5, whether excused or unexcused.

For gaining a new member a team was credited with five merits.

One of the organizers of the contest, Mr. Arnold Gihring, designed a clever chart to indicate the progress of each item. The chart consisted of four "thermometers" with a pasted-in photograph of the proper composer, serving as the bulb of the thermometer. And the markings of each team served as the scale of the thermometer, which was indicated in color. Each week these thermometers were marked to show the number of points piled up against each team since the previous rehearsal.

On May 26 a final report was made on the contest and the winners were announced. Four young women had a perfect record—Anne Lange, Irma Kahrhoff, Ruth Schmitt, and Ida Seiter—and each of them received two and a half dollars in gold. The four teams had run a close race, there being a difference of only thirteen points between the lowest and the highest scores. The Handel team, with

Amy Wismar as its captain, came out on top, and each member of the team received a handsome reward for his diligence.

But what about the consequences? Was the contest worth while? Holy Cross Choir, together with its director, feels that it brought about such gratifying results that it is going to carry on the same sort of thing again this year and it is ready to pass on the idea to other choirs so that they may profit thereby.

Not only did the contest reduce absence and tardiness to a minimum but it added something to the social side of the organization in that the spirit of good-natured rivalry was developed and still more the feeling of friendly unity. While every individual and every team was striving for the prize, all as a whole were working for the thing which had originally inspired the idea of a contest — more nearly perfect attendance and punctuality.

A common goal solidifies a group. The choristers enjoyed the competition and they achieved their end. And now they are willing to submit to even a stricter set of rules for the coming year.

Organizing Volunteer Choirs

How One Choirmaster Mastered the Difficult Task of Bringing New Life to a Solo-Quartet Church

By MISS CLARA E. CUSHMAN

IN 1929 Mrs. Ruth Krehbiel Jacobs with her husband, who was then as now minister of music of Wesley Church, came to direct the volunteer choir of Central Congregational. The situation involved in her acceptance of the position was not entirely unique, and yet it was one to challenge the powers of anyone. Mrs. Jacobs came, fired with enthusiasm.

But Central Church had only recently and with great regret replaced their solo quartet with a violinist, in preparation for a volunteer choir of people from within the church. Many were skeptical as to the outcome of such an experiment.

But Mrs. Jacobs, starting with a choir of less than twenty, has in little more than two years organized a children's choir, a choir for high-school girls, and the regular church choir of over 35 voices. The attendance averages 90 per cent. At Christmas time she directs and trains a special mixed choir of

church people. The congregation has improved in numbers and all are convinced that the organization of the choirs has been a successful enterprise.

There has been nothing supernatural about this metamorphosis—unless there is magic in plain devotedness to duty. Mrs. Jacobs has felt the sacred beauty of work—and she has worked hard.

Some years previous to her advent into Central Church, a small group had sung together, more for the joy of singing than the desire to be heard. This group had disbanded as its members had moved away or become disinterested. There were a few still left in the church, however, who were destined to become the nucleus of choirs now numbering over one hundred voices. Mrs. Jacobs's first move in the organization of the Central Choir was to meet these few and test their voices for part singing. If she demands anything from her choirs, it is the quality of conscientious de-

pendability, for without this in each member, fine permanance is an impossibility. For months the choir seemed to be at a standstill. They sang no anthems in the church services, and though they rehearsed together regularly every Thursday evening, they did not appear in the chancel on Sunday morning.

Slowly but surely, however, there was a change taking place. The music ceased to be composed of many individual voices; the singers began to recognize the "feel" of their own voices in harmony with those of their neighbors. They listened not only to the inner voice of self but to the outer tones of those about them—they were emerging from their amateur chrysalises into the artistic sphere—a sphere of wings.

Mrs. Jacobs felt that at last the time had come for which she had been waiting—their debut in the chancel. The processional presented its own problems. In the back of the church, the organ could scarce be heard, and it was difficult for the shorter-statured members to march in time to such slow music. Around the room marched the singers in time to the music until it became second nature to sing and march at the same time. They then practised in the aisle of the church auditorium, and a long weary mile it seemed from the back of the church to the seats in the chancel.

For the remainder of that first year the choir marched, books in hands, but the result was not entirely satisfactory, for it was almost an impossibility for the singers to keep their heads up and away from the books. Mrs. Jacobs decided that no choir need be dependent on words and music, and that no hymn-book need hamper the natural freedom and physical poise of the individual. Each chorister now marches freely, singing with head up. Words and music have been memorized.

In addition to the small group that served as the nucleus of the choir, many others have become attached to the growing organization. For many weeks Mrs. Jacobs attended church affairs and watched and listened and waited. She wanted to be sure of her members. Not only does she desire a fair voice, but a dependable character, one with lasting and growing qualities. This is the reason, without doubt, for the high average in attendance.

In the younger choirs the children have made music instruments, and formed a rhythm-band; they have learned words and music to many



MRS. RUTH KREHBIEL JACOBS

A living exemplification of what can be accomplished by enthusiasm, complete devotion to the job in hand, and a personality that attracts friends—plus a mastery of the technic of the voice.

songs and appear in the chancel several times each year. There have also been classes in sight-singing and harmony. The girls of high-school age have not been forgotten and next season may mark the beginning of a boys' choir.

Mrs. Jacobs has been most particular about conduct in the chancel. Even the smallest child knows better than to talk or move restlessly, but sits quietly in his place. The di-

rector herself serves as an example; she is sincere in purpose. Therefore each member of her choir is also.

Every year the choirs have their picnics and parties when fun and frolic hold sway, and here the spirit of the director is still that which guides. Of Mrs. Jacobs it may well be said that, to her "Work is a sacred thing. Work is the great reality. Beauty, the great aim."

Should the Church Practise Justice or Merely Preach It?

IN HISTORY we read of the menial positions occupied by musicians in the eighteenth century. Haydn was a director of the court orchestra for which he received food, clothing, lodging, and a few pennies as salary. Bach, at his best position, was barely able to maintain his large family.

Today we flatter ourselves that the standing of the musician in the community has risen to a level nearly, if not quite, on a par with that of the doctor or the lawyer. From a standpoint of income it is probable that the average annual prosperity of the average musician equals that of men in other profes-

sions. Until the present time this is borne out by statistics.

The leading interpretative artists have received enormous fees for concert and operatic performance. Many composers have been able to profit well from their compositions. In the organ world there have been numerous men who have not only earned an excellent income but who have, in addition, built up a modest accumulation. A certain organist, acting upon advice from friendly brokers, made a small fortune on the exchange. Patronage of wealthy music-lovers has been advantageous in numerous cases.

At the moment many of us are incensed at the treatment accorded two members of our profession. A city music commission suddenly decides that a change should be made at the console of the municipal organ. Reasons seem to be entirely lacking. The musical public of the city is aroused to a storm of protest so strong that the city council withdraws the salary appropriation. As a result the fine man who has occupied the position has resigned and how can his successor succeed with no remuneration available? A preacher in a well-endowed church reaches the decision that music may be too fine for the well-being of the parish. Traditions which had been built up by the most remarkable organist of the century, and which were being efficiently carried on by his successor, are immediately destroyed and nobody can stop the debacle. The result of this upheaval is that one of the finest young players in America today is without a position.

Such injustices as these are what often discourage and disconcert the rising generation of church musicians. It seems too bad that the musician must occasionally receive such treatment. The organists' two associations lack the power to demand an explanation and reinstatement in such cases. Doctors and lawyers are protected and defended by organizations with tremendous influence and power. All we can do is to give publicity to such affairs in magazines like *The American Organist* and to trust that such publicity may help to prevent at least some other instances of entirely inexcusable injustices.

Organists who can see such a situation approaching will be wise to seek a change in position before the crash arrives. There are many causes for such troubles. Choir disorganization may be one of them. An organist I know accept-

ed a position where the music committee did all the "hiring and firing" of paid singers. Within the choir was a so-called "society" group that in reality approved or disapproved of soloists to be engaged. A soloist chosen by the choirmaster and disliked by this select group was fuel for a real conflagration. The organist, being too red-blooded to tolerate such a situation, was not long in seeking and eventually finding another position where he could control the destinies of the choral organization for which he was musically responsible.

Superior quality of playing and choir music has more than once been the cause of loss of position. Preachers who are jealous of the music in their own churches are too small-minded to be in charge of any modern self-respecting parish. Municipal organ positions should carry with them a tenure of permanency, provided no unsatisfactory results can be proved. Until they are, the holding of such positions is bound to be fraught with uncertainty.

Organists worthy of the name are demanding and creating a dignity for and in their profession far removed from conditions which prevailed in the days of Haydn and Mozart. When the musical profession achieves an organization of the power and influence of those in other professions such injustices will be practically impossible. Even without it we may hope that the increasing respect of the public for our profession will make these affairs increasingly rare.

—ROWLAND W. DUNHAM



Service Selections

EMORY L. GALLUP

FOUNTAIN ST., GRAND RAPIDS

Unfold ye portals, Gounod
s-t-b. O Jesus Savior, Franck
q. I will lift up, Rogers
Oh for a closer walk, Foster
q. King of Love, Shelley
q. O Master let me walk, Speaks
q. Lord is my Shepherd, Rogers

Memorial Service

Dubois, In Paradise
q. God shall wipe away, Field
Souls of the righteous, Noble
s. These are they, Gaul
Earth does not hold, Thiman
Moussorgski, March of Victory

A. LESLIE JACOBS

*WESLEY M. E., WORCESTER

Annual Choir Service

Corelli, Prelude and Sarabande
Processional, call to worship, the
doxology, Scripture.
Come Unto Me, Handel
Prayer.
Create in me O God, Brahms
Notices, offering, prayer.
Jawelak, Madrigale
Hymn, reception of members,
sermon, charge to choirs, presentation of awards.
Yesterday today forever, Matthews
Prayer, benediction.
Jongen, Chorale

EARL R. LARSON

FIRST M. E., DULUTH, MINN.

On Dr. Schweitzer

Clokey, Mountain Sketches:
Jagged Peaks; Wind in Pine
Trees; Canyon Walls.
Schubert, Cradle Song
3-p. Now abideth faith, Shelley
Pierne, Watch of Guardian Angel
s. He that dwelleth, Ward-Stephens
Maxson, Festive March
Kagawa of Japan
Baron, Oriental Legend
Marsh, Color Prints:
Bow-Moon; Lotus Flower; Snow
on Fuji Kawa.
q. Send out Thy light, Gounod
Foster, Sunset in Japanese Garden
s. How lovely, Doughborough
Berge, Fete
Sadhu Sundar Singh of India
Korsakov, Song of India
Poppy, By the Ganges
Korsakov, Hymn to the Sun
q. Harbor of Rest, arr.
Korsakov, Eastern Romance
s. Today if ye will hear, Rogers
q. In the secret, Goreh
Frost, Postlude

Each of these three evening services was centered around a great religious leader; T.A.O. readers will recognize the first as Dr. Albert Schweitzer the famous authority on Bach, whose joint edition of Bach with Widor has been partly produced by Schirmer of New York. Dr. Schweitzer is a missionary in Africa, with Bach as a hobby. A little side-light on his organ recitals in England will be found in the current British notes.

CARL F. MUELLER

*CENTRAL PRESB., MONTCLAIR

*Glazounoff, Prelude D
Jesu friend of sinners, Grieg
Mendelssohn, Son. 2, Adagio
Piutti, Postludium
*Jenkins, Dawn
I am Alpha and Omega, Stainer
Who is like Thee, trad. Hebrew
Ole Bull, Mountain Solitude
Vierne, 1: Finale

Recitals & Entertainment

Municipal Recitals: Article 12:

Chattanooga and Mr. Erwin

By *THANKFUL EVERETT*

MR. McCONNELL ERWIN has now completed his third successful season of Sunday afternoon concerts as Chattanooga's municipal organist on the Austin organ in the Soldiers and Sailors Memorial Auditorium, Chattanooga's tribute to her World War dead. The concerts have proved a delightful and educational feature of the city's musical life.

Adopting from the first a gracious policy of playing diversified programs so that each person of the audience might find something to understand and enjoy, Mr. Erwin has built up an ever increasing attendance at the concerts. A conservative average of attendance would be about 700 persons, while there are often 1,000 or more appreciative listeners present for the programs.

While selecting his numbers to appeal to a wide variety of tastes, Mr. Erwin has never lowered his own standard of discrimination and has included on the programs only compositions of recognized value.

A brilliant exponent of the French school, he has given Chattanooga the opportunity of hearing the works of Bach played in the traditional manner known to the great French organists. The music of Bach and of Cesar Franck are regular features of the Sunday afternoon concerts.

Mr. Erwin, a native of Chattanooga, is the grandson of a distinguished Confederate soldier and jurist, the late Judge T. M. McConnell, for whom he is named. At an early age he evinced a marked aptitude for music, recognizing and playing by ear pieces he had heard on an old-fashioned music box and tunes his mother played for his entertainment.

In 1903 Mr. Erwin entered the Tennessee School for the Blind at

Nashville where he was graduated in 1916 with honors in music. In 1921 he was graduated from the Cincinnati Conservatory, also receiving high honors at the conservatory. He remained in Cincinnati for two years postgraduate work, the last year studying modern French repertoire under Jean Verd.

After teaching in Nashville for two years Mr. Erwin went to Paris in 1925 and remained for four years. The summer of 1927 he was a student at the American Conservatory at Fontainebleau where he was awarded two diplomas, one for excellence of playing and one for proficiency in teaching. His work in organ was done with Marcel Dupre while his piano instruction was received from Isador Philip. His playing is characterized by keen intellectuality, emotional restraint, and flawless technic.

While the major credit for the success of the organ concerts is due to Mr. Erwin's brilliant musicianship and his subtle discrimination in program building, yet a certain appeal has been made by the beauty of the Austin organ itself, and assistance has been given by the organ concerts committee.

Arrangements for the Sunday concerts are in charge of Mrs. Charles M. Willingham, a member of the Memorial auditorium board, and a committee of which she is chairman. On alternate programs Mr. Erwin is assisted by some musical group of the city or county. The students of the music departments of the Hamilton County High and Junior High schools forming a chorus of 400 voices, sang an Easter cantata at the March concert.

Students of the local schools are invited each year to participate on the Sunday afternoon concert programs, as the municipal organist believes that music in the schools is to produce the musical America of the

future and his plans are to coordinate the work of local students more closely with his own concerts each successive season.

Mr. Erwin each year observes Armistice Day and other patriotic occasions with special programs and has played the melodies of Stephen Foster as typical of American folk-music and also in commemoration of Southern heroes and their anniversaries.

The following Editorial by Mr. Alfred Mynders which appeared in the Chattanooga News just after the close of the 1931-32 concert season shows the esteem in which Mr. Erwin and his work is held in this city.

"The free organ concerts at the Auditorium have been closed for the summer, but will be resumed early in Autumn. Mr. McConnell Erwin, municipal organist, has continued to delight Chattanooga in these Sunday afternoon concerts. His programs have been chiefly classical, yet of such a nature as to please the ear of the average cultivated citizen. His technic and his mastery of the organ at the Auditorium have made his concerts so attractive that many music-lovers go again and again to hear him.

"This cultural event is one of the few dependable things of the nature left to us, and we rejoice that the concerts will be given this winter."

ADDENDA

Mr. McConnell Erwin was born on Nov. 5, 1895, in Chattanooga, educated in the Tennessee School for the Blind, and graduated from the Cincinnati Conservatory in 1921, with diploma in piano. Mr. Erwin also studied with Mr. Dupre in Paris and took the Fontainebleau course during the summer of 1927.

Chattanooga bought a 4-90 Austin for its memorial auditorium in 1925 and Mr. Edwin H. Lemare gave the opening recital. During the first year recitals were given every Sunday during the season from October to May. Mr. Erwin was appointed to succeed Mr. Lemare in June, 1929, and his recitals were given the third Sunday of each month during the season. The city pays the salary



MR. ERWIN

and audiences number from several hundred up to fifteen hundred, with the larger audiences during the middle of the season. Assisting artists are used occasionally.

We give herewith two of Mr. Erwin's programs during the past season.

PROGRAM 1

Balfe, Bohemian Girl Overture*
Nevin, Day in Venice: 4 mvts.*
Stoughton, Chinese Garden
Hawke, Southern Fantasy

A CHRISTMAS PROGRAM

Herbert, March of Toys
Gruber, Silent Night
French, An old Christmas carol
Trad., Away in a Manger
Bach, Toccata and Fugue Dm
Tchaikowsky, Nutcracker Suite:
Miniature Overture; March;
Dance of Candy Fairy;
Arab Dance;
Dance of Reed Flutes.
Debussy, Little Shepherd
A Christmas Carol
Handel, Hallelujah Chorus

In the first program the marked numbers were followed by a group of piano-violin-cello trios; each program was opened by the "Star Spangled Banner," which was certainly done by municipal order and not in any way for the enjoyment of the audience nor the good of the program. The music world is the victim of political tomfoolery in this meaningless use of the music of the so-called national anthem; there is no more reason why a musician should be required to open his concert with the music of this piece than there is that a lecturer should be required to begin his lecture by reciting the text of it.

Aside from that, Mr. Erwin's programs are excellently suited to their

purpose, offering a combination of a little of the severe with a great deal of the entertaining—and entertainment is, in the last analysis, the one and only reason for installing municipal organs.



THE CARNEGIE TEST

ORGAN RECITAL OFFERED FREE TO
THE PASSING PUBLIC

Carnegie Hall in New York City is finely located for its purpose and is the City's largest and best music hall. Backed by the influence of Mr. Pietro A. Yon, who has long maintained studios in Carnegie Hall, Mr. Robert E. Simon, president of the Carnegie Corporation, installed in 1929 a 4-110-4528 Kilgen, of 62 ranks, as given in T.A.O. for September 1929.

The Hall exists primarily for orchestral concerts and recitals by such artists as Paderewski; scant attention has been given the organ, and Mr. Simon's 1929 efforts were the most commendable ever made by the Corporation in behalf of the organ. Until the organ profession can show a record at least faintly approaching that of a Paderewski, or even the record of many of our most famous singers, there would be no business warrant for the installation of an organ of much larger proportions than already installed; and in that regard the organ world owes Mr. Simon a debt of gratitude. He has gone more than the proverbial half-way.

This summer there was announced a series of daily recitals at 12:30 d.s.t., broadcast over WOR, and played by Mr. Alexander D. Richardson who was formerly one of the regular theater organists along Broadway.

During the brief period of the organ programs the Hall is open to the public, without admission charge. In the make-up of the programs consideration is given to the radio audience as well as to those present.

Most undertakings of this sort, wherever the public at large is concerned, are strangled before they have a chance to mature. Critics arise in abundance and differ so violently in detail that the persons backing the ventures are likely to give up. That has happened more than once in the organ world, and in every other.

Carnegie Hall heretofore has had the reputation of fostering and presenting the finest in music literature—the finest orchestras, finest pianists, etc. etc. In fact no other could possibly hope to gain even sufficient audience to take the chill off the au-

ditorium. Carnegie Hall has thus been protected in its splendid reputation by its very size alone.

Just how this past reputation is to eventually be matched with the present program cannot be told until the series has had a much longer trial than it has as yet had.

Many of us feel there is a growing demand on the part of the radio audience for regular programs of really fine literature, unmixed with condescensions to the jazz era. We know that in a great city where the ordinary popular type of organ recital program could not succeed, Messrs. Farnam and Weinrich were able to put over a continued series of the finest of fine organ literature and gain unexpectedly large audiences—and hold them too. Many of us even yet hope that perhaps Mr. Simon, in his study of the series as it goes along, may have sufficient evidence presented to him to induce him to make the venture.

Which brings us face to face once again with the problem of cooperation in the organ world. If we who know and enjoy fine organ literature were to attend the recitals or tune in on WOR, and then write to Mr. Simon about it and talk to our friends about it, endeavoring to spread a knowledge of and taste for fine organ literature, we could give him such support and encouragement as would reward him for the undertaking; our own expressions of idealism would ultimately be exemplified in a much wider field. But to sit on the side-lines and ignore or condemn such a generous move will gain us nothing.

We present herewith some of Mr. Richardson's programs. He deserves hearty commendation for being willing to meet the wishes of his employers without worrying about the impression his popular programs will inevitably make on his profession in general.

August 1

Wagner, Pilgrims Chorus
Massenet, Thais Meditation
Offenbach, Barcarolle
Mascagni, Intermezzo
Gems from the Operas

August 2

Batiste, Offertory D
Russell, Basket Weaver
Paderewski, Minuet G
Grieg, Heart Strains
Grieg, To Spring
Godard, Canzonetta Bf
Widor, Toccata F

August 3

Widor, 6: Allegro
Debussy, Little Shepherd
Debussy, Golliwogs Cake-Walk
Massenet, Elegie

Chaminade, Pierette; Callirhoe.
Dubois, Toccata G

August 8

Bizet's l'Arlesienne Suite
Rubinstein, Romanze Ef
Victor Herbert Selections

August 9: Request Program

Wagner, Lohengrin Prelude
MacDowell, Wild Rose
Cadman, At Dawning
Liszt, Liebestraum
Handel, Largo
Rossini, William Tell Overture

Aug. 10: Tchaikowsky

Sym. 4: Andantino

Sym. 6: Finale

Nutcracker Suite:

Overture;

Dance of Reed Flutes;

Waltz of Flowers



Recital Programs

*RECITALISTS marked * have given the organ builder credit on the printed program. The same sign is used to mark the first numbers of programs given herewith in full, and when it occurs after a title it shows that an assisting artist sang or played after that number.*

Since space is limited, programs from the same recitalist will not be used in consecutive issues.

Programs intended for immediate publication must reach the Editorial Office on or before the first day of the month preceding date of issue.

Programs too indefinite in the specification of the compositions presented will be excluded from these columns.

*Why not cooperate with "the other fellow" by marking ** any number that was a special favorite with your audience?*

The Editors assume no responsibility for the spelling of unusual names.

WARREN D. ALLEN

CORNELL UNIVERSITY

*Debussy, Cortège
Bonnet, Ariel; Berceuse.
Bailey, Symphonic Variations
Bingham, Primavera
Dvorak, New World: Largo*
Palmgren, May Night
Sibelius, Finlandia
*Sabin, Bourree D
Simonds, Prelude Iam Sol Recedit
Douglas, Legende Gf
Clokey, Mountain Sketches:
Wind in Pines; Canyon Walls;
Dripping Spring.
Diggle, Toccata Jubilant
Russell, Basket Weaver
Spiritual, Deep River
Wagner, Meist.: Int. Act 3;
March of Mastersingers.
*Bonnet, Concert Variations
Debussy, Blessed Damsel: Prelude
Stravinski, Fire Bird:
Ronde Princess;

Berceuse and Finale.
Honegger, Chorale
Moussorgsky, Pictures from an Exhibition: 10 mvts. tr. by Mr. Allen

WM. E. BRETZ

BRYN MAWR PRESB., BRYN MAWR

Widor, 5; Toccata
Meale, Magic Harp
Liszt, Liebestraume
Nevin, Will o' the Wisp
Schubert, Ave Maria

EDW. EIGENSCHENK

HILL MUSIC HALL, CHAPEL HILL

Handel, Con. 4: Allegro Moderato
Jacob, Heures de Burgundy:
Sunrise; Vendanges;
Chanson de Presoir;
En Revenant de Vignes.

Bach, Prelude Bm

Clokey, Canyon Walls

Haydn, Sym. D: Andante

Ceiga, Clouds

Jarnfelt, Preludium

Handel, Largo

Vierne, Scherzetto

Bach, Fugue a la Gigue

MISS MARGARET E. EVANS

ST. JOHN'S, GROVE CITY

Bach, Aria

Mereaux, Allegretto

Yon, Concert Study 2

Stebbins, In Summer

Bornschein, French Clock

Widor, 5: Toccata

Fletcher, Fountain Reverie

Stewart, Bells of Averdovey

Sibelius, Finlandia

EMORY L. GALLUP

FOUNTAIN ST. BAP., GRAND RAPIDS

Sibelius, Finlandia

Hollins, Spring Song

Dvorak, Humoresque

Jongen, Song of May

Palmgren, To Spring

EUGENE GORDON

ST. PETER'S, COLUMBUS

Becker, Son. 1: Prelude

Dickinson, Memories

Mereaux, Toccata

Verdi, Anvil Chorus

Weaver, Squirrel

Londonderry Air, arr. Federlein

Yon, American Rhapsody

Swinnen, Chinoiserie

Molloy, Loves Old Sweet Song

Sibelius, Finlandia

*PAUL E. GROSH

HARBISON CHAPEL, GROVE CITY

Bach, In Thee is Joy

Bach, O Man Bemoan

Franck, Sym. dm; Mvt. 1

Dvorak, New World: Largo

Johnson, Miniature

Stoughton, Arcadian Sketch

Korsakov, Scheherazade

Spiritual, It's Me O Lord

Gounod, Sanctus

OTTO T. HIRSCHLER

UNIVERSITY OF CALIFORNIA

Franck, Chorale Am

Bossi, Ave Maria
Stoughton's In Fairyland
Tchaikowsky, Sym. 5: Andante Cantab.

Bach, Prelude and Fugue Cm

Thomas, Gavotte

Middelschulte, Perpetuum Mobile

Saint-Saens, Marche Heroique

DAVID HUGH JONES

CORNELL UNIVERSITY

Handel, Concerto Dm, complete

Brahms, Deck Thyself

Schumann, Canon Bm

Vierne, Meditation

McKinley, Cantilena

Bonnet, Concert Variations

Bach, Lord hear the voice

Bach, Prelude and Fugue C

EDWIN ARTHUR KRAFT

TRINITY CATHEDRAL, CLEVELAND

*Guilmant, Fugue D

Bach, Jesu Joy of Man's Desiring

Haydn, Sym. 11 Minuet

Reger, Mighty Fortress Fantasia

Bonnet, Reverie

Maleingreau, Mystic Sym. of Lamb

Schumann, Evening Song

Vierne, 4: Finale

*Weitz, Regina Pacis

Bach, Hear the Voice

Bach, Prelude and Fugue G

Torres, Communion

Sowerby, Comes Autumn Time

Grace, University Reverie

Jacob, Under Walnut Tree

Swinnen, Sunshine Toccata

*Dupre, Prelude and Fugue E

Reger, Wer Weiss wie nahe mir

Bossi, Scherzo

Bailey, Pastoral

Vierne, Westminster Carillon

Sibelius, Elegy

Wagner, Tannhauser: Overture

LAVAHN MAESCH

LAWRENCE CONSERVATORY

Franck, Chorale 1

Clerambault, Prelude

Lalo, Adagio Gm

Bach, Christ Came to Jordan

Dupre, Prelude and Fugue Gm

Wagner, Tristan: Int. Act 3

Swinnen, Shadow of the Old Trees

Karg-Elert, Harmonies du Soir

McKinley, Silhouette

'Antalfy, Sportive Fauns

*FREDERICK C. MAYER

WEST POINT MILITARY ACADEMY

*Bach, Prelude and Fugue Am

Bonnet, Ariel

Kuecken, Alma Mater*

Lemare, Andantino Df

Schubert, Hungarian March

Wagner, Lohengrin: Int. Act. 3

and Bridal Chorus

*Haydn, Mass 1: Gloria

Haydn, Mass C: Qui Tollis

Beethoven, Military March D*

Dupre, Cortège and Litany

Dubois, Offertoire E

Dubois, Toccata G

*Rinck, Variations on Allein Gott
Clark, Chorus of Angels
Yon, Christ Triumphant*
Nevin, Narcissus; Rosary.
Wagner Parsifal: March of
Knights

HAROLD VINCENT MILLIGAN
RIVERSIDE CHURCH, NEW YORK

*Bach, Choralpreludes:
O Man Bewail; We all Believe;
My Heart is Filled;
Now Let us Sing.

Franck, Chorale Am
Debussy, Demoiselle Elue Prelude;
Cortege;

l'Enfant Prodigue Prelude.

Korsakov, Scheherazade

Fletcher, Festival Toccata

*Bach, Fantasia Gm

Suite G: Aria

Flute Concerto: Siciliano

Toccata and Fugue Dm

Franck, Chorale E

Noble, Dominus Regit Me;

Ton-y-Botel; Drumclog.

WALTER G. REYNOLDS

COLLEGE OF PUGET SOUND

Handel, Samson selections

Bach, Fantasia G*

Hawke, Southern Fantasy*

Reynolds, Improvisation

Guilmant, Allegro F

Rogers, Toccata Gm

*Bach, Good News from Heaven

Bach, Christ the only Begotten

Mendelssohn, Sym. 3: Finale

Saint-Saens, Swan

Faulkes, Prelude Heroique

Reynolds, Spring

Stebbins, Summer

Tchaikowsky, Autumn

Tchaikowsky, Harvest Time

MRS. NETTIE HILL RICH

TRINITY CHURCH, SAN JOSE

Bach, Toccata and Fugue Dm

Rheinberger, Son. Df: Pastorale

Widor, 5: Toccata

Lemmens' Sonata Pontificale*

Widor, 4: Andante Cantabile

Franck, Piece Heroique

Brahms, Oh World I E'en

Brahms, A Rose Breaks into Bloom

*ALEXANDER SCHREINER

UNIVERSITY OF CALIFORNIA

*Franck, Poco Lento and Adagio

Bach, Fugue C

Fletcher, Fountain Reverie

Grieg, Nocturne*

Liszt, Les Preludes

*Handel, Allegro

Bach, Passacaglia

Demereaux, Toccata

Haberbier, Enchanted Bells

Franck, Finale Bf

*Guilmant's Sonata 4

Bach, My Heart is Filled

Rachmaninoff, Prelude Csm

Debussy, Arabesque 2

Dvorak, New World: Largo

FIRMIN SWINNEN

UNIVERSITY OF DELAWARE

Sibelius, Finlandia

Mascagni, Intermezzo

Schubert, Sym. C: Andante

Haydn, Clock Movement

Schumann, Sketch 4

MacDowell, Indian Love Song

True, Carillon

Mendelssohn, War March of
Priests

PARVIN TITUS

CHRIST CHURCH, CINCINNATI

Mozart, Fantasia F

Bach, Toccata-Adagio-Fugue

Simonds, I am Sol Recedit

Reger, Intermezzo, Op. 92-3

Vierne, Divertissement

Jongen, Priere

Mulet, Toccata Tu es Petra

DR. LATHAM TRUE

CASTILLEJA SCHOOL

Debussy Program

o. Little Shepherd

o. Arabesque E

o. Clair de Lune

o-p. Religious Dance

o. Afternoon of Faun

v-o. Romance

v-o. Bells

o. Blessed Damsel: Prelude

HOMER P. WHITFORD

DARTMOUTH COLLEGE

Meyerbeer, Prophete: Coronation

Handel, Largo

Stoughton, March of Gnomes

Rogers, Concert Overture Bm

Stoughton, Cryptian Idyl

Weaver, Squirrel

Martin, Evensong

Fletcher, Festival Toccata

WASHINGTON, D. C.

MT. VERNON SCHOOL: FIVE PROGRAMS

MISS MILDRED MULLIKIN

Bach, To God on High

Karg-Elert, Passacaglia*

Dickinson, Romance

Silver, Rhapsody*

Shure, Old Man of Mountains

Frysinger, Toccata A

MRS. HASKELL R. DEAL

Bach, Fugue Cm

Bingham, Harmonies of Florence*

Shure, Voice of Descending Dove

Dickinson, Berceuse*

Kinder, Jubilate Amen

Mendelssohn's Sonata 1

MISS GLADYS ROE THRIFT

Bach, Toccata and Fugue Dm*

Palmgren, May Night

Reger, Passacaglia**

Shure, Cloud on Sinai

Rogers, Toccata 2

J. ROBERT LEE

Bach, Prelude Am

Gaul, Lady of Lourdes*

Barton, Lake of Galilee

Shure, Spirit Wind*

Rogers' Sonatina

MISS NINA BUZZARD

Stewart, Carnival Finale

Weaver, Squirrel*

Shure, Villa Maria by Sea

Yon, Concert Study

Karg-Elert, Legend of Mountain*

Mendelssohn's Sonata 4.



Musicales

ABBREVIATIONS are the same as used in the column of church-service selections and are virtually self-explanatory. This column includes all programs not properly classifiable as church services or organ recitals. With rare exceptions we give only choral and organ music, omitting secular vocal solos etc.

WM. RIPLEY DORR

THE BOWL, REDLANDS, CALIF.

St. Luke's Choristers

Father of Mercies, Waddington

O Bone Jesu, Palestrina

Call to Remembrance, Farrant

Not unto us, Rathbone

Come Blessed Lord, Tchaikowsky

To Thee O Lord, Rachmaninoff

Cherubic Hymn, Gretchaninoff

v. Wieniawski, Romance

O Morn of Beauty, arr. Matthews

Alleluia, Finn

The Goslings, Bridge

Holly and Ivy, Thiman

Three Kings, Romeau

v. Son of the Putza, Bela

Swing Low, arr. Mansfield

Didn't my Lord, arr. Mansfield

An audience of 3500 heard this opening concert of the 9th season in the Redlands Bowl.

PARK CEMETERY, INGLEWOOD

Sanctus, Gounod

Emmitte Spiritum Tuum, Schuetky

2-p. Love Divine, Stainer

Countless Hosts, arr. Dickinson

Come Blessed Lord, Tchaikowsky

Deep River, arr. Mitchell

Beautiful Savior, Christiansen

MRS. FRANCES K. FREYMARK

FIRST M. E., ORLANDO

Fifth Anniversary Musicales

Handel, Largo

Bach, Prelude Em

Guilmant, Son. 3: Adagio

Rogers, Son. Cm: Scherzo

King all Glorious, Barnby

God is a Spirit, Bennett

God so loved the world, Eville

Johnson, Evensong

Spirit Immortal, Verdi

Heavens are telling, Haydn

Heller, Warriors Song

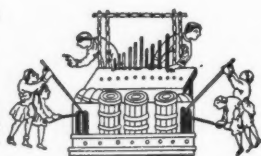
Notice

Programs for this department will not be accepted later than the first day of the month preceding date of publication.

—THE EDITORS

Notes &

Reviews



Editorial Reflections

The Great 75%

FROM ONE of our readers we have an interesting set of plain questions. One half of our profession hardly knows how the other half lives; there is little sympathy, from the appearances of the thing, for the problems of the other half. Ordinarily the theme-song of the upper-strata consists of little more than the old refrain, We must uphold the noble traditions of our beloved art. Here is the letter:

"Your article in this month's T.A.O. regarding the Guild exams is open to question. In the first place does it pay a man to study music, especially the organ, these days?

"You say every organist should be an F.A.G.O. How can you be an F.A.G.O. when you cannot get within a hundred miles of an organ? New York City is way behind other cities in its number of practise organs.

"How does an organist get a job in New York? How does he get started? What chance has a man of forty to get one? If he accepts a small job or a harmonium job, won't he be despised by his fellow organists?

"By the way, we don't read much in T.A.O. about the small-time organist. We buy your magazine and enjoy reading it. A little publicity or a kind word of encouragement might help many of us to seek the exams of the A.G.O."

Thus writes Mr. Thomas Edward Wells, of New York City.

"Yesterday I was in the Public Library," writes Dr. Roland Diggle, "and a young chap was reading the July issue of T.A.O. When he saw me he came over and introduced himself and asked me to tell him (he had been reading Mr. Dunham's comments) what pieces of Widor, Vierne, Franck, and Karg-Elert he could use in his

church work—Methodist church, 2-18 organ.

"Here was one of the great 75% and what could I give him? Outside of the Vierne Twenty-Four Pieces, which I don't believe the average Methodist would enjoy, what was there to recommend? . . . We cater to the upper layer and let the others go hang."

Personally my sympathies have always been with the amateur and student type of organists; mature professionals have every advantage in the world and the others have very few. The professional has the technic and the income and the inclination to support a program of the finest literature available. It would be presumptuous to endeavor to suggest too emphatically what the mature professional organists should or might do; rather is it the duty of the editorial policy not to suggest to the mature profession but to learn from the profession, observe, and report, for the benefit of all interested.

When it comes to the other half of the profession, or the great 75% as Dr. Diggle puts it, we have a different problem. Yet every time we have tried to be of practical assistance to the great 75% the other 25% have jumped on us or wanted to.

Music that is right and proper for a church dominated by a great organist is impossible for a church that has always been of the youthful type, with music supplied by its own members, and guided in its music policy by part-time or amateur organists. I believe that with the exception of the top 10% of organists in any city, the musical diet offered is too severe for full ministry to the congregation. We dare hardly forget that music is made for congregations, not congregations for musicians.

Turning to Mr. Wells' letter, it does not pay a man to become an organist today, that is, it does not pay in dollars and cents; it may

pay in pleasure. Mr. Walter Lindsay, one of our sanest writers on music subjects, considers himself but an amateur musician. Does it pay him? I doubt if it does in dollars and cents, but he gets an enrichment of life and pleasure out of it that cannot come to him in any other way.

Treating Mr. Wells' question to perhaps a more serious consideration than he intended, and applying it to the very finest of our professional organists: does it pay them to become and remain professional organists? There may be a few organistic salaries in New York that are upward of the ten-thousand-dollar mark; there can be but a few. However among bankers, physicians, dentists, lawyers, office-managers, executives, accountants, and innumerable other professions the man whose salary is under the ten-thousand-dollar mark is counted a failure. Now does it pay to be a professional organist?

Judged by the dollar standard it does not. It has paid Mr. Paderewski to be a professional pianist. It pays Mr. Stokowski to be a professional conductor. I doubt if anyone now living will ever see the day when in like manner it will pay to be a professional organist.

But on the other hand, there are many men who are teachers, conservatory officials, and salesmen, who are also organists on Sundays, and if we are to measure their actual dollar-income against their actual hour-expenditure I believe we will be astonished to learn that their income measures handsomely in that light. Some of our finest organists receive ten or twenty dollars for an hour's work as teacher, or a hundred or two hundred dollars for an hour's work as recitalist; their financial return does not look so small.

Organ-playing is like most other occupations. With rare exceptions the rewards come only in such pleasure as the occupations afford the workers and not in actual salary checks. Preparing and pub-

lishing that August exposition of the Atlantic City console would have been a tremendous task if it had not at the same time been such a keenly enjoyable bit of most engrossing pleasure to dig into photos with magnifying-glasses, into blue-prints with an infinite variety of questions, into typewritten data with all the cross-questioning persistence of a prosecuting attorney, and all the while see an increasing pile of facts lay themselves out before us—real facts, detailed facts; not guesses, conjectures, or just plain pass-overs.

So it is in all spheres. If a worker does not gain his reward in the fun of doing his job well, he's likely to be underpaid and unhappy.

Every organist among the professionals should be the holder of the F.A.G.O. certificate, but may heaven see to it that the day never comes when every organist is an F.A.G.O. That would take too much of the joy out of organ music, for the professional organist is somewhat like the expert among surgeons who thinks only of chopping people up. The professional organist is so thoroughly schooled in the technic of music, so thoroughly saturated with it every hour of his working days, that music is likely to become more mechanical than pleasurable; to play the organ just for fun, dash off a bit of rhythm just for the joy of rhythm, or a bit of melody just to be foolish—such extravagances are only for the enjoyment of the non-professionals.

New York City may be behind other cities in its practise facilities; I do not know what other cities have. Our Masonic temples and similar buildings usually are glad to rent their organs. All our teachers and conservatories have ample organs at the command of their pupils. Many small churches, properly approached through their organists, are happy to rent their organs. It does seem, however, that in spite of high rentals it might be a good business proposition for builders or custodians to install and maintain small practise organs. I know of two studios on Broadway with several organs in each one, available for practise.

I wish I knew how an organist could get a job in New York. I know a few of the ways, and each of them has its own difficulties. Every established teacher should have, and the most eminent of them do have, opportunities to place their

students. Dr. Dickinson, for example, can place his M.S.M. graduates without difficulty. I know that my own teacher Dr. William C. Carl secured both my first and my second positions for me without any effort whatever on my own part.

I doubt if age, within reasonable limits, has any influence on positions in New York. A man of forty would not be handicapped. But if he accepts a small job or plays a harmonium he will be, as Mr. Wells suspects, frowned upon by his fellow organists. A man whose name is known all over the organ world told me that when he first came to New York as a young organist and was present for a meeting of one of the organizations, only one man in the whole group spoke to him all evening. This is not intentional snippishness by any means. A famous organist would be rather timid about approaching a stranger and announcing himself, for it might appear egotistic rather than social. An unknown organist for somewhat the same reasons might hesitate to assume the duties of social leader. I know some of the most eminent members of our New York group who are the soul of courtesy and sociability; though they welcome new acquaintances, they would hardly thrust themselves upon others, and these finest of our profession do not in any way look down upon the great 75 per cent. The fellow with the up-turned nose is most likely to be one of the members of the great 75% who thus would try to hide his connection.

And as to the final suggestions in Mr. Wells' letter, I would not want to encourage our great 75% to take the Guild exams. Music that exists by right of joy is infinitely better for the majority of our smaller churches than music that exists by right of having passed an examination. I do not believe any serious young man or woman should allow his or her student days to pass without acquiring the F.A.G.O. certificate, for these serious young people are they who can normally be expected to be occupying our finest positions twenty years hence, and this F.A.G.O. test of foundation-work dare not be dodged. But the vast majority do not so aspire and cannot afford to devote the time to organ work; if such time as they do devote to it is spent on technical exercises instead of on practical music, heaven help their poor congregations and choirs.

How can T.A.O. help this great 75%? That was Dr. Diggle's question and it is mine. I do not

believe we can help them, or the cause of organ music, by pretending to encourage them to try to play things we know they cannot play well and their congregations cannot enjoy at all. It seems to me Dudley Buck illustrates the point. When he came along he was sorely needed in the American organ world. He met the need by a brand of music that won popularity—and dare we forget that the organ's lack of popularity is a hindrance to every one of us? The organ world turned to Dudley Buck's music with joy.

Very well. Dudley Buck's music delivered joy wherever it was heard. It had its day, and it died. And we must let it stay dead. It's just as dead, in the ears of modern 1932 Americans, as is the stupid music of Stainer and others of that English school. Then came music of the type of Shelley's "Hark My Soul," which has made millions of friends for church choirs and church organists, and is even yet fit to use now and then: ultimately it will die, just as did Dudley Buck's music. It takes a Bach to write something that can live two centuries. The rest of us, like Dudley Buck, are fortunate if one composition in a hundred is performed a century after we're gone.

I believe at a recent convention an eminent theoretical authority pronounced wrath upon simple musical music and suggested that all tunes be thrown into the discard, choirs and congregations to be treated instead to a solid diet of the sort of ancient music he himself liked after having devoted thirty or forty years to the exclusive study of music. Advice of this sort, if broadcast to those who respect our eminent authorities more than they should, is irreparably harmful. Manifestly our great organists and our great choirs will present an increasing volume of that higher type of music; they would be open to condemnation if they failed to do it. But it would be just as dire folly for an ordinary organist with an ordinary choir and an ordinary congregation to try to follow that austere program as it would be for a boy of twelve to take out Dad's eight-cylinder car and go dashing about the boulevards at sixty miles an hour.

Several years ago I attended a convention when there was a forum on practical anthems for the amateur organist and volunteer choir. At last I expected someone to say a good word for such an anthem as Warren's "Even Me." What did they mention instead? They dug up all the

stupid stuff they could find and held it up as a model, and there wasn't a tune or a bit of warm harmony in a measure of any of it.

Now the status and duties of our great 75% are entirely removed from theoretical considerations. Even among our elite 25% there's not a man among them who, when he has become a father, will hesitate to jiggle Junior up and down on his knee and gurgle baby-talk. Yet when he again assumes the duties of organist he forgets that he's an old man in music and his hearers down there in the congregation are but babes in a contrapuntal woods, and instead of rolling out a nice little melody or a bit of juicy harmony for them just once a month, he sticks to stuff that's fifty years over their heads.

It's all a matter of expediency. Does it hurt a child to play with a doll or shoot marbles? Of course not, but it would mark a man or a woman of forty as mentally deficient if they still played with marbles and dolls—unless they were playing a game with the children. Expediency. We play with our children because we love them. I don't believe the average musician cares a rap about his congregation. Let our great 75% try to educate themselves to the limit and educate their congregations and choirs a little, too. But just a little. Excessive speed is as ruinous in the music-education process as it is in automobile driving; keep it up too long and the undertaker completes the job.

Music is just like that. It doesn't hurt our congregations to hear nor our great 75% organists to play tunes and rhythms of the Lemare-Andantino type. But if they still like that better than Bach and Franck after they've musically grown up, it's a different story. And these congregations do not grow up. They, with their theology, stay in the dark-ages of youth. They don't want to grow up. They fear growth. "Faith of our fathers" is their favorite hymn. To have an intelligent faith of their own would frighten them. We cannot play Bach and Franck for such temperaments and not get fired for doing it.

So I would say to the great 75%, work first for musical enjoyment, don't take any man's word for anything in music for in music there are no laws or facts but only tastes and preferences.

Play and give your choir the kind of music you yourself like best.

Hear all the music you can, but do not consider that any music is good unless it really pleases you.

And don't make the mistake of thinking you or any other man can tell good music from bad, for as long as life lasts, man's spirit enlarges and improves, and his conceptions of good and bad improve, too. If we take the trouble to examine the programs of our greatest organists I imagine we'll find that they no longer play and sing in 1932 the music they presented in 1922.

And now where are we? We are just where we started from unless in the mean time we have decided to emancipate our spirits and hereafter depend upon others much less and ourselves much more, not without making anew a firm resolution to keep an eye and an ear on everything the rest of our organ world is doing so that we may not share the fate of a hermit in his seclusion but may be thoroughly versed in all the progress that is being made by all the thousands of workers all about us.

In other words, let's get all the advice we can and then do as we please. That is, do not make the kind of music that flatters our individual vanity but the kind that gives us the greatest simple musical pleasure.



A CONEY ISLAND?

At the present moment the advantages to be gained politically by individuals in Atlantic City are taking precedence over the City's best interests—and, as is invariable in political realms, the strange plea of the City Solicitor is that it would be "against the best interests" of the City. He thus would "protect" the tax-payers.

We tax-payers are being "protected" to strangulation point. The easiest argument in the world upon which to win popular support is that we are protecting somebody.

If the builders of the organ had contracted with the City at a price that would have permitted a neat profit, they would have ample funds now to finish the tonal and artistic phases of the organ. But the fact is that Atlantic City secured its organ at a figure that is evidently below cost, a figure no other builder in America was willing to meet; and if the City Commissioners do not want Atlantic City to become the Coney Island of New Jersey it would seem wise to ignore contracts sufficiently to pay slightly in advance the proportion suggested by Senator Richards in order to make of the organ an artistic instrument. If art goes unappreciated in Atlantic City, then it is another matter.

The City Solicitor no doubt raised a combined, groan-and-laugh when he suggested that Senator Richards was perhaps not the representative of the City but of the organ builder. Ask Midmer-Losh about that. Here again it is the same old story for a faithful public servant. He is without honor in his own home. More than that, political fingers—perhaps conscientiously in the belief that they are honest—are pointed at the man who does the most for no financial gain whatever but at great sacrifice of his own time, and he is called a profiteer.

To show how hopelessly lost would Atlantic City's organ appropriation have been had the late Mayor been unsuccessful in persuading Senator Richards to supervise the organ, we have but to consider what has happened in several dozen other American cities where organs have been bought and installed without such a man to give his fellow citizens the benefit of his own special skill. Some of these organs, too, remain unpaid for.

Need we remind the City Commissioners that President Hoover has set up a great finance corporation for the purpose of assisting firms whose capital runs into millions, but who at the moment need extended credit and temporary financing? Is it any wonder then that an organ builder needs the assistance of the payment Senator Richards has suggested slightly in advance of contract terms?

The Democratic party would be only too happy had President Hoover and his associates not come to the rescue of American business in this way. Maybe Atlantic City does not believe in the Republican principle of assistance to worthy business enterprises?

The point in Atlantic City is, as Senator Richards has pointed out, that the organ physically is completed but artistically of course it is not; he is evidently mistaken in the valuation he puts upon the artistic perception of the City Commissioners. Being an educated man himself and knowing music thoroughly, he, like all art-educated people, foolishly takes it for granted that art values make at least a little appeal to other men too. We need but point out that New York City has its Metropolitan Art Museum and has endowed it with millions upon millions of dollars; but—must we point it out?—Atlantic City evidently has no such culture. The physical works of the organ are enough for the City Solicitor; he

careth not for art. I suppose, then, that while Senator Richards' automobile is beautifully painted and finished, the Solicitor's car has just the works and he has never bothered about the nonsense of having the thing painted to make it look nice.—T.S.B.



GUILMANT ORGAN SCHOOL

When Dr. William C. Carl as a young organist returned fresh from Paris as one of America's first organists to do something about that remarkable school of organists that had developed in France, he established in New York City the Guilmant Organ School, under the direct patronage of the man who was then the greatest of the French players and composers, Alexandre Guilmant. The School was probably one of the very first specialist-schools to be established in America in behalf of the organist. All branches of music necessary to the success of a church or concert organist were included in the courses; the whole School activity was strictly confined to concentrated organ courses, and Dr. Carl himself, as already told in these columns, became the City's leading exponent of the art of organ playing, his recitals drawing audiences that can be attracted today only by our finest orchestras. Graduates of the G.O.S. are now to be found in every large city in America, many of them occupying the finest churches—Riverside Church in New York City, for example.

This year the course is enriched by two vital additions: Hugh Ross will conduct a model choir class and teach choir work and voice cultivation by the highly instructive method of actually demonstrating with this model choir class of raw-voice material how to detect, concentrate upon, and eliminate the individual defects of common voices such as every organist expects to have to deal with in his own career as church organist.

The modern trend toward a better-organized Sunday program is to be exemplified and cultivated in a special course conducted by Dr. Moldenhawer on "The Bible in its Application to Choir Work."

Dr. Carl personally conducts a master class, and Willard Irving Nevins conducts another. The complete faculty of teachers and lecturers includes Dr. Carl, Messrs. Nevins, Ross, Wright, Volkel, Schlette, Gale, and Drs. Duffield and Moldenhawer.

Especially talented pupils may compete for a Berolzheimer Scholar-

ship, of which four are offered this year by Mr. Philip Berolzheimer, who, himself a pupil of Dr. Carl, thus evidences his philanthropic interest in the organ.

Dr. Carl as usual spent the summer abroad, this year visiting the places made famous by Bach, Liszt, Goethe, Schiller, etc., in Leipzig hearing Gunther Ramin several times in the Thomas Church where Bach played. "Ramin did the D major Fugue with great bravura and clarity," writes Dr. Carl; "he is a brilliant virtuoso. They sang a cantata and some motets magnificently—all Bach of course. The choir is directed, as you know, by Karl Straube." In Eisenach Dr. Carl visited the museum and played the historic organ of Bach.

I'll Tell Thee What

A Column of Purely Personal Impressions and Opinions

By WALTER LINDSAY

*"I'll tell thee what, Sempronius,
If everybody thought the same as I,
Or if all men agreed with what you
say,*

*We'd not get anywhere. Believe me,
friend,*

*It is an ancient saying and a true,
That it's this difference of opinion,
merely,*

*That makes horse-races. And be-
cause of this*

*I put my notions out for what
they're worth;*

*And if it chance—as very well may
be—*

*You think they're not worth any-
thing at all,*

*Why, that's your privilege—you may
be right!"*

—OLD PLAY

SOMETIMES it's hard to get an organ committee to realize that a larger organ does not necessarily mean that the organist wants to make more noise with it; as a matter of fact it is often the other way about; the organist wants a larger organ so that he can play more softly.

I have an example of this in my own instrument, at the First Presbyterian of Olney. There is only one Diapason on the Great, and it is simply stupendous—not only brilliant, but voluminous. The consequence is, that while it is fine for the congregational singing, it's too loud to accompany the singing of the choir, although the latter is a fairly large chorus. And as a result, I have to get the Diapason tone for the choral accompaniments by drawing the

Diapason on the Swell, and coupling to a mezzoforte combination on the Great: and this is hardly enough, as the Swell Diapason, though beautiful, is quiet and unassertive. Then in the climaxes I have to draw the Great Diapason, and run the risk of extinguishing the singers entirely.

If I only had a second Diapason on the Great, in power and color between the other two I have mentioned, it would add fifty per cent to the effect of the accompaniments; I could play more softly, though the organ would be bigger.

I mention this as a talking point, in case any organist finds himself up against a committee who think that two Diapasons on the Great are going to be "too noisy!"

—W.L.—

I, for one, am mighty glad that there appears to be a real effort to buck against this present-day fad for the excessive use of unaccompanied singing in the church. No sensible person will object to unaccompanied singing as such, and just because it is what it is. Fine unaccompanied singing (I said "fine" unaccompanied singing) in church or anywhere else, is a joy—the trouble is, our friends the faddists want to make it a joy forever, to the virtual exclusion of everything else.

To my notion, there are three crying objections to the use of such a vast amount of a-cappella music as is being handed out today.

First of all, it's monotonous. Beautiful as the effects of a-cappella singing are—effects which cannot be obtained by any other form of musical performance whatever—yet their number is limited, and no matter how striking and original may be the pieces which the choir sings Sunday after Sunday, yet the presentation of these pieces by means of a medium which has, by its very physical nature, only a limited range of tonal effects, is bound to pall, after a while.

Then again, the absence of the organ cuts out entirely one element of musical interest—and, let me add, of emotional expression—and to that extent impoverishes the music. If we are considering pieces in which the organ part simply duplicates the voices, that's something else again. But a well written organ part, moving to a great extent independently of the voices, assisting them in the soft passages by sympathetic tone colors, and uplifting them in the climaxes by its fire and brilliance—such an organ part is a distinct asset to the music. We don't necessarily have to use pieces of this kind exclusively: we don't

have to hear the organ all the time—but why keep showing it aside, as though it were a detriment to the music, when as a matter not of opinion but of sheer cold fact, we know that the reverse is the case? Of course, if the organist takes an interesting organ part and just plows through it, with no interest in its possibilities, no attention to the registration, then perhaps the organ is no addition to the effect of the music. But you can't blame the organ part, or the composer either, for that, any more than you'd blame the butcher because the cook burnt the roast beef to a cinder.

And in the third place, there's a very practical side to all this. I glory in the fact that I take a practical view of music. I don't care how interesting a piece may look on paper: what I'm interested in is, whether or not it makes sense when it's performed. And still less do I care whether a piece looks like a million dollars on the program, if it's going to sound like thirty cents when you hear it. My practical view of the matter, with respect to church music, is concerned with what the congregations of the average run of churches are to hear from their choirs, as a steady diet. A-cappella music, if it is to be good, takes a vast amount of preparation, and is extremely difficult and perilous in performance. Now the great metropolitan choirs, composed of highly trained professionals, can sing pretty much anything they like, and do it justice. But the rank and file of the innumerable choirs scattered over the country are not highly trained singers, nor very expert musicians. I venture to say that where you will find one choir who can give a highly finished, accurate, effective and affecting rendering of unaccompanied works, Sunday after Sunday, you will find fifty choirs who can do no such thing, and who for all that aren't dubs, either. For these fifty choirs will give you satisfactory, and often highly excellent performances of anthems and services, when they are backed up by the organ.

What's the sense then of taking the time to teach these choirs a-cappella music exclusively (or practically so) when you know beforehand that they are not of the caliber to do it justice? I don't mean to say that we shouldn't hold before even the least competent choir some ideal towards which to strive. But a church choir is a working organization, supposed to keep up a steady output of music, week after week; they are not able, in the generality

of cases, to prepare such vast quantities of unaccompanied music and sing it as it ought to be sung. So what's the sense of lowering the quality of your output, just for the sake of being able to print on your church calendar for the day, that the anthems will be so-and-so by Gretchaninoff, in 8 parts, a-cappella, and such-and-such by Palestrina, in 7 parts, a-cappella?

But some of our friends may reply, that they are not interested in this aspect of the question at all; that what they are concerned in is music in its highest estate, as exemplified in the famous choirs, etc., etc.; and I imagine I hear someone saying: "This man is so intent on being a practical musician that he has no ideals at all!" Which, saving your presence, would be all in your eye. I have ideals as high as anybody that breathes. But, practically speaking, my ideals for the Philadelphia Orchestra or the Choral Art Society are different from my ideals for the Northeast High School Band or the Choir of the First Presbyterian Church of Olney. The first two can perform anything that was ever written, and do it well. The other two must fly closer to the ground, and the ideal for them is to give fine performances of works that are properly within their powers.

And so far as the Olney Choir is concerned—and it is typical of the vast majority of church choirs, though rather above the average—a steady diet of a-cappella music doesn't come under that category.

—w.l.—

In connection with this matter of unaccompanied singing, my sister made a sensible remark some time ago. A lot of samples of choir music had come to the house, and she was looking at them. Most of them were composed by wellknown organists, and one after another was marked "To be sung without accompaniment." When she got to the end, she said: "See how many organists are writing a-cappella music: don't these Johnnies have sense enough to see that they are simply writing themselves out of a job?"



—PENNA. N.A.O.—

The annual outing was held Aug. 16 at Mercersburg Academy when E. Arne Hovdesven gave a recital and included in his program Dr. Wm. A. Wolf's Ode to Washington. A carillon recital was played by Bryan Barker immediately after the organ program, and then followed the Reading Chapter in a playlet, "Engaging the new Organist."

Recordings for Phonographs

The Playing of Great Organists and the Singing of Fine Choirs
Now Made Available on Victor Records

By WILLARD IRVING NEVINS

HARDLY a month passes without the announcement of some important recording of a classic of our musical literature. The advent of electrical reproducing has turned the attention of the various phonograph companies to the imprinting for all time of the actual public performances of great symphonies, oratorios, and other works of outstanding merit.

To mention but one such notable achievement we recall that last spring the Victor Company added to its catalogue of masterpieces, the Bach "St. Matthew Passion" as given in St. Bartholomew's Church in New York City under the direction of Dr. David McK. Williams. The choir of that church, the boys of St. Thomas' Church, and the choir of the Cathedral of St. John the Divine were assembled on that

occasion. Now we await with keen interest the release of those discs.

How valuable such a set of records will be to all choral conductors! Picture oneself as comfortably seated in the quiet of the home or choir-room, with a score in hand, and having the ability to reproduce at will the whole or any portion of that glorious work of Bach. Certainly the arduous task of the choirmaster will be lightened by repeated hearings of that magnificent music.

No doubt the "Passion" is beyond the reach of most choral groups but there are countless recordings of choral numbers that are suited to the abilities of all choirs. We think of Noble's setting of "Souls of the Righteous."

Do the majority of choirmasters hear that sung under ideal condi-

tions? Even those who are so favored may find it difficult to retain, from just one or two hearings of the same, all of the lovely shades of color and tempo found therein. Wouldn't a fine recording of that work help to refresh the memory? Fine points of phrasing and interpretation could be fixed by frequent repetitions.

And then the record may serve another valuable purpose: when a choir has studied an anthem for sometime it receives a new incentive for finer vocal technic and expression through the hearing of that number as sung by a highly developed choral organization. While the ideal plan is to have the choir attend some choral service or concert, it seems to me that the recording of an outstanding choir may be used as a very able substitute. Through selected examples of the early Gregorian, the middle classic, and the modern epochs of church music, our singers may also be taught a real appreciation for fine music. Choirs that are led to demand the best in music, will in time cause our church members to realize the great difference between commonplace melodies and truly churchly music.

These few suggestions, I believe, open up many paths for the use of choral records. It is in no way intended that they may take the place of choral organizations. No one would desire such an end! But we do contend that great assistance

may be derived from the same, especially in securing more beautiful interpretations, vocally and technically.

In the same manner organ recordings have a distinctive place. The young organ student who lives

far removed from our cities is often deprived of the opportunity of hearing first-rate renditions of organ classics. Isn't it possible for him to be benefited by listening to the playing of internationally known recitalists even though it may be through the medium of the record?

A few years back the Guild chose the First Sonata of Bach as one of the test pieces for the examinations. It was an admirable choice, for in these six Sonatas we find some of our most delightful and scholarly music. And yet, I wonder how many candidates of that year really had an opportunity of hearing that Sonata as many times as they felt they would like in developing their style and interpretation. In the Victor catalogue we find the Allegro of that first Sonata very charmingly done by Mr. Marcel Dupre. I feel that the hearing of that record would have been of great aid to students in preparation for the Guild examinations of that year.

And so in the following reviews, it is hoped that the records called to the attention of the reader may prove not only interesting musically to all students but also valuable as an aid to the mastery of the ever exacting demands of the art of music.

It is fitting that we begin these reviews by selecting as our first record an example of choral music from the period of the unaccompanied contrapuntal chorus which

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made use of the mediaeval key and melodic forms. This form of composition reached its climax in the work of Palestrina, 1526-1594. Edward Dickinson in his *Music in the History of the Western Church* speaks of two distinct modes of treatment in chorus-writing of that period: 1. The intricate texture and solidity of polyphonic Netherland School; 2. The "familiar style" in which the voices move together in equal steps without canonic imitations.

The "Adoramus Te" of Palestrina would undoubtedly come under the second classification and is such a unique score of pure music that it should be studied by every choir.

In the Victor record 21622-B we hear it beautifully sung by the Palestrina Choir under Mr. Nicola A. Montani, Editor of The Catholic Choirmaster. Here we have a striking example of floating tone which every choirmaster so earnestly desires but finds in most instances so elusive. On the reverse side of that disc is recorded by the same choir the charming "Ave Maria" of Arcadelt.

"Fairest Lord Jesus" as known to us in our hymnals is one of our most treasured anthems under the title "Beautiful Saviour" (Augsburg Publishing House). It was arranged by Mr. F. Melius Christiansen, director of the justly famous St. Olaf Choir. Much to be envied examples of humming, long sustained phrases, and full-voiced climaxes are shown by that choir in the Victor disc 35813-A. Where can be found mightier melodic lines or more beautiful words than there are in this number? As a companion number the same choir sings another Christiansen arrangement of the Christmas season, "From Heaven Above," Victor 35813-B.

It would be extremely difficult to find an organist who has not at some time in his career studied the little E-minor Prelude and Fugue of Bach. Some may more easily recall it by the name of "Cathedral" which seems to have appended itself to it in the course of its two hundred or more years of existence. Victor disc 9741-A-B gives us a highly interesting recording by none other than the distinguished organist, author, doctor, and medical-missionary, Dr. Albert Schweitzer. The organ used is that in Queen's Hall, London. It is a four-manual of sixty-four stops, built in 1923 by Norman and Beard, and as judged from the record,

seems to possess a very satisfactory robust ensemble.

Dr. Schweitzer plays the prelude in the truly cathedral style, giving the whole a majestic eloquence through his interpretation and rich full-throated registration. The Fugue is begun quietly but not without body of tone and is a beautifully sung interpretation of what is probably one of Bach's finest inspirations. Dr. Schweitzer uses a full ff registration for the close of the Fugue, making that change with the final pedal entrance. It is a curious fact that in this recording he plays not the Widor-Schweitzer edition, but one such as may be found in early Peters printings.

Using the same organ Mr. Marcel Dupre, wellknown to America through his numerous concert tours and mighty improvisations, gives us two Bach numbers on Victor disc 7119-A-B.

The Allegro of the First Sonata is given with delightful rhythm and charming registration, which seem to go hand in hand with this movement, written in three voices throughout. The interplay of the melodic lines between the manuals and pedals is at all times kept very clear, and it may be hoped that many through this fine record may be encouraged to give more study to the whole six Sonatas of Bach. Guilman considered their mastery as a most necessary portion of the training of every organist.

On the B side Mr. Dupre plays the moving Air for the G-string from the Orchestral Suite in D. The Queen's Hall organ seems to lend itself easily to various styles, for here the registration closely approximates in color that of the orchestra. You will enjoy the poise of the playing and return many times to this heavenly melody of Bach.

Of Interest to Readers

EVERY man owes some of his time to the profession to which he belongs, said Theodore Roosevelt. To those of our readers who are actuated by the same idealism these lines are presented.



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with his remittance the name and address of his teacher.



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If the public can gradually be informed of the best thought and practice of the organ profession, conditions will be vastly improved for all of us. Even if the busy reader does no more than look at the illustrations and read the captions under them, he will still be unconsciously undergoing the process of education regarding the organ and organist.



All of this means you. If you fail to do these three things, our profession is just that much hindered. But if you act upon all of them, if you enroll every one of your students, your friends, and your library, you then become a cooperating factor in spreading through the profession a deeper interest and a better practise, and through the public correct information along strictly professional lines. Success for all, failure for none. Each for each other, none for himself alone.

The American Organist, 467 City Hall Station, New York

AMERICAN CONSERVATORY
 "The twentieth century is seeing a renaissance of choral music. Choirs and systems of choirs are being developed in churches, large and small, throughout the country. Choir training and conducting are becoming a part of the routine work of the church organist and the time has come for the young organist to prepare for this important part of his duties," says the American Conservatory, Chicago, in announcing its new course for church organists.

Probably most organists play the organ because they like it intensely, and they themselves are likely to be enjoying their organ music more than the congregation does—partly because the congregation does not arrive in time for the prelude and leaves before the postlude gets a fair start. But when it comes to

the work of a well-trained chorus choir, professional or amateur, the congregation is all attention and, if the organist be a competent vocalist, all enjoyment also.

Without in any way sacrificing his enjoyment in the organ, the organist can by the use of but a small portion of his time gain such a mastery of vocal technic as will make of him an expert choirmaster, not in the least abashed by the presence of fine soloists in his choir.

This attention to really fine chorus work in American churches is rather a new development. But it offers the young organist a security and happiness, as well as increased income, he has not been able to enjoy in the past.

The American Conservatory's organ course begins Sept. 12 and covers 40 weeks, with private organ

lessons, class-lessons in choir work under Dr. George L. Tinney, bi-weekly classes in interpretation under Frank Van Dusen (head of the organ department), weekly class-lessons in keyboard work such as is covered by the Guild exams, etc. And to these regular courses are added optional special courses in Episcopal service work under Leo Sowerby, boychoir work under George Ceiga, Catholic service work under Adalbert Huguelet, and, a most important course on the Schlieder principles of improvisation.

This intensified course is one of the healthy signs of the times. Conditions in church music have been improving so rapidly in recent years that many an organist is, like the physician's famous patient, "suffering from improvements." That is, churches realize that something better is available, is needed, and yet is missing, and, not knowing how to remedy matters, are taking the trustworthy broom and endeavoring to clean house first, knowing that with a clean house to begin with, a reorganization will be the more likely to succeed. The organists who can step to the front with as fine vocal mastery as they already have organ mastery will be the American church organists of the future.

Mr. Van Dusen during the special summer sessions included among his pupils the organ teachers and department heads from a notable list of conservatories, including the University of North Carolina, Junior College, St. Xavier's Academy, Eastern Oklahoma College, Concordia College, Miles City Conservatory, Southwestern Studios of Musical Art, etc., his pupils coming from eleven States.



—A GOOD SUBSCRIBER—

A good subscriber, rather a very good subscriber, saw the Holy Communion report in July T.A.O. and wrote a courteous note to the rector mentioned, calling his attention to the article—in fact sending it to him. How many organists would like to lose their positions for the reasons prevailing in Portland and at Holy Communion? How many organists cooperated, as did our Very Good Subscriber, by voicing thus a courteous protest against such tactics? Thanks, Miss O.T.W.

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OUR THANKS

TO MR. FERDINAND DUNKLEY FOR
THESE COMMENTS

"My personal thanks for your article in this month's issue of T.A.O.: 'The Greatest Organ in the World.' The arrangement of the tremendous amount of information is perfect; it enables one to get a clear and comprehensive idea of this mammoth instrument and its wonderfully ingenious console. It makes one feel that it would be the simplest thing in the world to sit down and play it! The reproduced photographs, too, are fine, and most informative.

"The Atlantic City organ is another great American achievement, this time honoring the American organist; so it is most appropriate that T.A.O. should have taken the palm in presenting the details of its construction to the organ world."

How different is Mr. Dunkley's reaction to that of "a young man" up in New England who is thus described by another correspondent:

"Those were wonderful pictures you published of the Convention Hall organ. I also read the article with rather close attention. . . . A young man who called last Monday evening felt he was about right in calling the instrument an abortion."

Now the young man in question is young, right enough; he proves that

by the glib manner in which he disposes of a tremendous undertaking about which he knows one-tenth of one per cent of nothing. He never saw it, never heard it, never studied it. But he judges it and passes his judgment along as final.

Midmer Losh Inc. put it splendidly and generously on page 511 of T.A.O. for August when they said:

"The world's largest and most remarkable organ in the Convention Hall, Atlantic City, could hardly have been built without the sympathetic cooperation of all our friends.

"To those, both within and outside our organization, who have aided us in this achievement we extend our thanks.

"New fields have been explored. Many problems have been solved in new and better ways. New standards in tonal work have been established here."

By whom has all this been done? Builders whose names have never figured in this organ at all in a public way, have contributed invaluable ideas to it. Organists and organ architects—as limited as the latter certainly are in number—have contributed to it. Even the writer of these lines was astonished (and inwardly pleased tremendously) when Senator Richards referred to one

of the items in the organ as his contribution to its make-up.

And then a young man comes along and disposes of the whole gigantic undertaking as but a bit of mad nonsense. Yes, he's young, certainly enough. Thanks to Mr. Dunkley who expresses that other and better attitude in the organ profession—the attitude that can find good in a work even when others have done it without benefit of his advice and wisdom.

As the new season opens, would it not be a wholesome resolution for each of us to determine during the 1932-1933 music-year to speak half as much ill and twice as much praise of things pertaining to organs and organists as we spoke last year?

Incidentally, the editorial effort in the August presentation was exactly what Mr. Dunkley so generously infers. We tried to take the organ away from Senator Richards, Mr. Brook, and the Midmer-Losh factory and give it to the American organists and American organ builders; and in a measure we believe we were successful, and that organists all over America now have an equal interest in and understanding of the largest organ that has ever thus far been undertaken by the organ industry.

—THE EDITOR

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—KILGEN NOTES—

Bloomington, Ind., University Lutheran, has contracted for a 3-34 Kilgen for the new edifice, to be completed Sept. 25.

Detroit, Mich., St. Mark's Evangelical Kilgen is being enlarged by another Diapason on the Great and extensions to increase the resources of the Pedal, all being done by gift of the organist of the church, Albert Walz, who is an organist by avocation.

St. Louis, Mo., Trinity Lutheran on Sept. 7 will celebrate the 100th birthday of the late Rev. Otto Hanser by dedication of Chimes installed in his honor; the organ is a Kilgen and the Chimes were installed by Kilgen.

Burlington, Vt., Mt. St. Mary Academy dedicated its Kilgen Aug. 2 in recital by Charles M. Courboin.

—DILSNER—

Laurence von Haus Dilsner of St. Peter's Lutheran, Williamsbridge, New York City, became organist of the First Presbyterian, Cranford, N. J., on Sept. 1 where a new 3m Moller has just been installed.

—HARD FACTS—

One of the hard facts every serious musician should know is that the copyright law at present prevents the owner of a copyrighted work from receiving more than two-cents per record as his share of the profits if he permits his work to be recorded by phonograph; and if he permits one company to make a record any and every other company in the country automatically has the right to make records also and the owner can do nothing about it to protect himself. It's a wise Congress we tolerate down there!



MR. GORDON BALCH NEVIN

who has become head of the organ department of Westminster College, New Wilmington, Pa., where also he will teach theory and composition. In leaving the First Lutheran Church of Johnstown, Pa., after a decade with that church Mr. Nevin closes his first quarter of a century of church work, assuming full professorship status with Westminster College. Readers of T.A.O. are all acquainted with Mr. Nevin through his personal column in these pages and his numerous and generous articles on the organ compositions of other composers. His own organ works are played on church and recital programs in every state in the Union.

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Junior Choirs Helps and Suggestions By Elizabeth Van Fleet Vosseller

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An attractive pamphlet, 7 x 10, 28 pages, packed full of detailed suggestions for the help of those who want to organize a new, or put new life into an old, junior choir. The booklet begins at the very beginning and carries through to the climax. It is a summary of the results of a life-time of experience in managing and developing children's choirs. A practical book, written to give practical help to the organist in the actual business of developing a children's choir.

ORGAN INTERESTS INC.
467 City Hall Station
NEW YORK, N. Y.

It's up to the Organist

SALESMEN can't sell organs. Not one organ in a thousand has ever been sold by an organ salesman. The organ salesman merely sells the trade-mark, the firm-name, the brand of organ, not the organ. The organ is sold to the church or home-builder or auditorium long before the organ salesman knows anything about it. **Necessity, desire, ambition, idealism—these sell organs.** And the one person in the world who gets the greatest benefits is the organist who plays the new organ.

It's up to us of the organ profession to sell the organs today. We get the benefit. Instead of hard, unyielding, unsympathetic tones, we get the magnificent richness of the solo voices and glorious ensembles of these modern American organs of ours. Instead of unsightly, clumsy, inefficient consoles, we get the finest consoles that have ever been known—consoles that do everything for us, that make beautiful registration easier than turning pages.

Money is being spent today in America about as usual. Theaters are comfortably filled. Concert halls are prosperous. New automobiles are still being bought. Money is being spent, gladly enough; let us see that the organ industry gets its share of it. Every dollar we give the organ builder now, goes into circulation—into his workmen's pockets, into the cash-registers of their grocers, butchers, and bakers, and keeps on circulating in this dizzy old nation of ours—a nation of babies just at the moment. A nation afraid to rip the lid off politics and find out how billions of dollars are stolen by its crooked employees all the way from the top to the bottom of our political structure. A nation afraid to throw over an unused army and navy—afraid to trust its own ability to rise at sudden emergency and give such a sock to an aggressor as will duplicate our famous Revolution that caught us so unprepared in 1775, our famous Civil War when again we were thoroughly unprepared, our famous World War when we were as unpractised and unprepared as new-born babies. We're still a nation of babies—afraid to take the step we morally know we should, afraid to thrust out a hard-clenched fist when we know we should strike.

We organists, a great many of us, know we should strike **for that new organ now.** To help the organ industry, and be happy in that hypocritical "charity" feeling? Certainly not.

To help ourselves make better music for congregations

that are **more critical of us** today than ever they were before.

We'll be down and out like the hoop-skirt if we do not rise to the occasion and meet that added requirement made on us in 1932 because the richness of orchestral music is now heard in every home over every radio in America. And if we're still hitching our organ music on Sundays to those ancient tracker-organs, those impossibly hard ensembles, tied down to inefficient consoles, we too will be thrown into the discard and the throwers will not even know why. But we'll know why.

The physician who lets his patient go from grippe to pneumonia is guilty of criminal negligence. The organist who lets his church go through 1932 with the hopelessly inadequate musical equipment of 1892 and meet the certain musical disaster in store for it, is guilty of equal negligence.

Only the organist can really sell an organ. All the organ salesman can do is to get signatures on the dotted-line for this or that trade-mark. It should be, might as well be, the particular trade-mark you yourself like best; **see to it that it is.** You have to play it, you should dictate its choice. Deal with the builders who deal with the organists; avoid those who go over the organist's head and behind his back to the ministers and the architects. Give your chosen builder a square deal and he'll give you a square deal, pressed down and running over.

Only the organist can create, and then foster, the demand. The organist is already on the inside—a trusted friend, employee, advisor of the needy purchaser. See that the campaign is started now. That's not a matter of opportunity, but of duty. Maybe a hard duty. Duty is never easy; if it is, it's not duty but expediency.

If you cannot get the whole organ now, get as much as you can, with chest- and console-preparation for the rest. And don't let your church play cut-throat on prices; that's criminal. No builder is asking excess profits in 1932. **Prices are fair.** Play fair with the industry just as you expect churches to play fair with organists.

You know what you think of the cut-price organist and the church that tries to save money by dickering with him. That's exactly what the rest of the world thinks about the organist who lets his church work the cut-price game on the organ builder. There never was a time in history when fair play paid such handsome dividends.

Buy now—not because you can get more but because you know **you're doomed to get less** if you don't earn more by making better organ music than ever you made before.

THE AMERICAN ORGANIST

467 City Hall Station

New York City

KILGEN FRENCH HORNNEWLY-DEVELOPED SPECIALTIES
TESTED WITH ORCHESTRAL PLAYER

The results of special attention given in the Kilgen factory to the production of their French Horn register are thus commented on by Mr. Eugene R. Kilgen:

"We worked very much along the same lines as used in the Wanamaker test some years ago. Mr. Courboin, working with Mr. Alfred Kilgen, had developed an improved schallot, the details of which we are

not ready to describe. However, when the pipes were finished and voiced, Mr. Scott with his French horn, with Mr. Alfred Kilgen at the keyboard, remained by the organ while the jury, headed by Mr. Courboin, stood on the other side of a partition where they could hear but could not see the organ or the French horn.

"For over thirty minutes they decided that it was not possible to tell the difference between the orchestral instrument and the organ French Horn. Then, by very careful concentration, occasionally the organ was detected for the same reason which you have mentioned in your

letter, the phrasing. However, during the completion of the test, which lasted an hour, there were a great many times when the orchestral instrument was thought to be the organ French Horn.

"Really this new French Horn is remarkable—it is the best I have ever heard—and the best way I know of to describe it is that it is not so much a radical innovation but is an exceptional refinement which seems to be the result of a sane and logical effort to reach the ultimate in tonal value."

—33 1/3% INCREASE—

Palmer Christian of the University of Michigan reports an increased summer enrolment one-third greater than at any previous summer session since he went to the University as head of the organ department. Among his graduates in the regular winter courses, four gave their graduation recitals this summer; three graduated with Mus.Bac. and one with M.M. degrees. Mr. Christian's own recital work is as usual under the direction of Bernard R. LaBerge for the coming season.

—DUPRE—

Durand of Paris is publishing Marcel Dupre's new work called *The Way of the Cross*, one composition for each of the 'stations' in the Catholic service.

Harold Gleason

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ORGAN INTERESTS INC.

467 CITY HALL STATION

NEW YORK, N. Y.

RANGERTONE PEDAL

VASSAR COLLEGE INSTALLING THE
COMPLETE 32' UNIT

Vassar College is to have installed the first Rangertone Pedal unit, to specifications drawn up by Mr. R. H. Ranger. The installation will be made in the recently completed Belle Skinner Hall of Music. A splendid Kimball organ graces the auditorium, but space limitations

made the Rangertone the logical answer for the 32' rank which now goes in to complete the Pedal.

The facilities in the auditorium are admirably adapted to the electric-tone installation. In the original plan of the building, Prof. G. S. Dickinson had already provided for a loud-speaker section directly in the center of the organ screen, primarily for radio and phonograph operation of first rate quality. The Rangertone unit fits into this schedule by providing the powerful amplifier and loud-speaker equipment which first will take care of the Pedal extension and second will provide the high quality amplification equipment to give unusual operation of the radio and phonograph tones. This amplification is so powerful that it will never be used at anything like full capacity, as is so often the case with sound amplification, and as a result, the tone fidelity will be such as to astonish those who think that tone may only be produced by air and

pipes. The low tones are just pure tone without any air or valve noise.

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The amplifier equipment will be placed in a small room off the stage. The Rangertone equipment will be in the basement.

—CORRECTION—

In the stoplist of the Monterey organ on page 498 of August T.A.O. the Swell was claimed to contain:

8' VOX HUMANA p 61

4' Vox Humana

It should have contained but the 8' register. What we mistook for a 4' borrow was nothing more than a trigger for opening the lid of the box in which the Vox is contained, and we reached this conclusion as our best guess in interpreting the original copy, which was:

8' VOX HUMANA 61r p

Vox Humana p

Both being exactly one and the same thing and there being no time to refer the copy-error back to California, we guessed and missed it.

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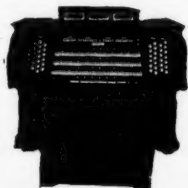
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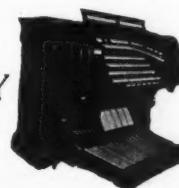
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Uncensored Remarks

A Column of Question or Opinion
on Things in General

By GORDON BALCH NEVIN

WHAT a series of changing viewpoints has been offered in organ tonal development during the past thirty years! It is doubtful whether the history of any other music instrument will show a like series of unexpected changes.

At the turn of the century we had Diapason ensembles, good flutes, bad reeds, and virtually no strings; a rather monotonous and unsympathetic tonal palette. Then came Mr. Ernest M. Skinner with a new mellowness in flue voicing and a repertoire of solo reeds that,

in the words of another distinguished builder, "will never be surpassed and have been rarely equaled." Parenthetically, may I pay tribute to Mr. Skinner as the first builder to realize that the orchestral Clarinet is not a puny, weak-toned, small-scaled thing, and that the organ Clarinet—if it is to take its rightful place in the playing of orchestral transcriptions—must be a register with character and full body of tone. Even to this day there are many builders who should re-design their Clarinets on larger scales.

Things were proceeding slowly but surely in artistic lines when along came the theater organ—a conception founded on the Hope-Jones ideas. This was an assemblage in which fog-horn Tibias were forced to lead a wicked life with razor-edged strings, and their illegitimate offspring were unified Vox Humanas and repeating snare-drums. Lacking benefit of clergy, but aided and abetted by eight-cylinder Tremulants, these outfits were sold to the public as "organs."

And now, in a period when it is hard enough to sell organs at best, our leaders spring a complete change of tonal quality and the catchword becomes "classical ensembles." Brutally put, this means in most cases such a Diapason chorus on the Great as will permit the organist to enjoy himself thoroughly on those organ compositions which the public does not want to hear. The auditorium in which the new organ is placed may have a three-second period of resonance or it may have none at all: in either case we are assured that it cannot be a real organ unless there is fully developed mutation work. The extreme pungency of Mixtures in one recent organ led my friend, Mr. B. G. Austin, to remark that it was a question whether one was listening to 8' (unison) pitch, or to some of the upper harmonics!

Personally, I am able to accept almost any reasonable degree of brilliance in organ tone, but my observation has been that the general public (which is the buying market for organs) has a very decided dislike for either tremendous power or extreme harmonic development. Musicians do not seem to realize that a full organ which may

to them be thrilling is to a great many listeners a loud and unpleasant noise, and the same reaction is produced by hard Diapasons and strongly developed Mixtures.

Certainly the elimination from the Great Organ of big flutes, Philomelas, to Grossfloetes, Tibias, is a step in the right direction, and I for one hope they will never be returned. However, I do feel that we can gain all needed clarity with a very much toned-down equipment of quint, super octave, and Mixtures, and especially so in churches accommodating less than one thousand listeners. The skill

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and business acumen of the American automobile manufacturer in leading up to innovations by easy steps, may well furnish food for thought to those of our builders who are attempting to force down the throats of the public something for which it has as yet no liking.

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—STRONG—

Theodore Strong's studio organ, the stoplist of which will be found in other columns of this issue, was installed in August and is to be used for making electrical transcriptions for radio broadcasting by remote control; in addition Mr. Strong will use the studio for teaching and recitals.

Mr. Strong is organist and music director of the Shell Oil Co. which broadcasts on the Pacific Coast over 14 stations of the Columbia chain, and has completed his fifth year as organist of the Fifth Scientist. July 25 he was organist and director for a Shriners' program in the Auditorium, with an audience of about 12,000. Aug. 9 he gave a half-hour program on the 4-114 Austin in the Auditorium, in connection with a Christian Science lecture.



Boston

by

S. HARRISON
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During the recent convention there was one person who was greatly missed and who occasioned many anxious inquiries. It was caused by a planing machine and the fingers of a good right hand. Three fingertips are now a dead loss. The patient was Harry Upson Camp of the Frazee Organ Company.

Aug. 6 Rowland Barnes Halfpenny, All Saints, Brookline, member of the New England Conservatory faculty, was married to Miss Marian Frances Moore, formerly instructor in practical arts in the Watertown Schools; Dowell McNeill, classmate of the groom, was organist for the occasion.

John P. Marshall of Boston University lectured at a summer school in Oxford, England, on "The Present Status of Musical Education in America." Later he met an English committee and a representative from Germany to discuss plans for an international music conference in Germany in 1934.

The rather dismal St. Peter's Church, Cambridge, is rapidly taking on new airs and about November it will practically be a structure of brick instead of frame. And it will have a facade flanked by a large tower, while in the new chancel there will stand a 2m Kimball, P. E. Humez, organist. The old organ of very ancient vintage will continue to serve in a Catholic parish in Greater Boston.

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—SEQUENCE—

Sermon: "Passing of the depression."

Hymn: "Pass me not."

The New Yorker quotes it from a program of the First M. E. of Los Angeles.

—REJECTIONS—

A chapter held its annual meeting May 6 and mailed a report of it on July 13; we regret the necessity of rejecting it.

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By JAMES J. HEALY

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Time after time, when days were hard on some young man with a good voice, John Bland would find a spot in Calvary choir for him—and if there was no money in the choir fund he would pay the monthly stipend from his own pocket. The e was in him an affectionate roughness in achieving results which worked wonders with the often careless and irresponsible small boys of the choir. But the boys loved John Bland for his real self which they knew and understood.

John Bland was a quiet, distinguished and lovable man. He has gone from his old haunts forever, but his memory will live long in the hearts of all who knew him.

—WESLEY CHOIR—

Mr. A. Leslie Jacobs' choir in Wesley Methodist, Worcester, Mass., closed last season with the following records:

Six members won the gold stripe for completing five years of continuous service; last season, when the choirs were completing their first five years there were twenty winners of the award.

Seventeen won the red stripe, indicating that they did not miss a service or rehearsal through the whole season.

Nine won the purple stripe, indicating that they had missed the equivalent of but one week's activity in the choir.

Eight children won the gold lyre, meaning perfect attendance and a satisfactory record in every other particular through the season.

Four children who won their gold lyres a year ago duplicated the merit awards last season and a pearl was put into their pins.

—GOING TOO FAR?—

Herbert Westerby of Belfast sends broadcast a circular denunciation of the societies of publishers and composers who, it appears, have at last begun their campaign to collect tribute from churches in which their copyrighted publications are performed. Mr. Westerby's first in-

stance is the collection of a fee of one guinea (about five dollars) from an organist or church for the performance of some of the copyrighted numbers in an organ recital when a collection was taken to defray expenses.

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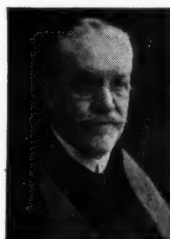
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—PORTLAND, MAINE—

"An audience of about two score persons attended" the first organ recital of the season under the new "municipal organist," says a report in one of the Portland newspapers. The British-born organist is said to have spoken eloquently of another British-born organist who for a period had been municipal organist in Portland some years ago. We wonder if all this will work in an American city in 1932.

Great Britain

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Dr. Schweitzer's recent recitals in Great Britain have aroused much interest and not a little controversy. The consensus seems to be that his registration was somewhat monotonous, his selection of numbers open to criticism, but his phrasing excellent although, in some cases, not quite in agreement with his own edition of Bach's organ works. The fact of the matter is that Schweitzer has not altogether escaped unfavorable comment in a country in which, from the days of W. T. Best onwards, there have never been wanting English organists exemplifying the finer phase of rhythm, phrasing, and registration. Further, these benighted Britons do not require, as did Dr. Schweitzer, two or three assistants to manipulate the stops, nor do they stipulate eight hours preliminary practise upon the instrument selected for their recitals.

The waters in the pools of British hymnology have been considerably stirred by "the announcement that a revised edition of the English Hymnal is on the way." One writer, I note not altogether with displeasure, has stolen some of my thunder by declaring (as I have been doing ever since the hymnal made its first appearance) that amongst the chief weaknesses are the employment of unnecessary pauses, the questionable choice of keys, the insertion of folksong melodies of unworthy nature, and the same complaint applied to psalm tunes and those indescribably wretched compilations known as "mission" or "gospel" hymns.

Amongst interesting organ rebuilds mention must be made of the historic 4m in the Birmingham Town Hall, the building in which was first produced Mendelssohn's "Elijah," in 1847. The organ was the first to have a Tuba on high pressure. Messrs. Willis are responsible for the reconstruction, one of the principal features of which is to be all-electric control. The organ in Kingsway Hall, London (organist, Allan Brown) is to be rebuilt by Norman & Beard; it will be a 4-56 with 29 couplers.

Dr. Cuthbert Harris passed away at Gorleston-on-Sea on June 17, aged 62. A successful teacher, the author of several educational works and numerous editions of classic music, Dr. Harris will be remembered as the composer of much church and pianoforte music of popular appeal and excellent quality. He recently won several prizes which were offered (for anthems) by Lorenz of Dayton, Ohio.

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